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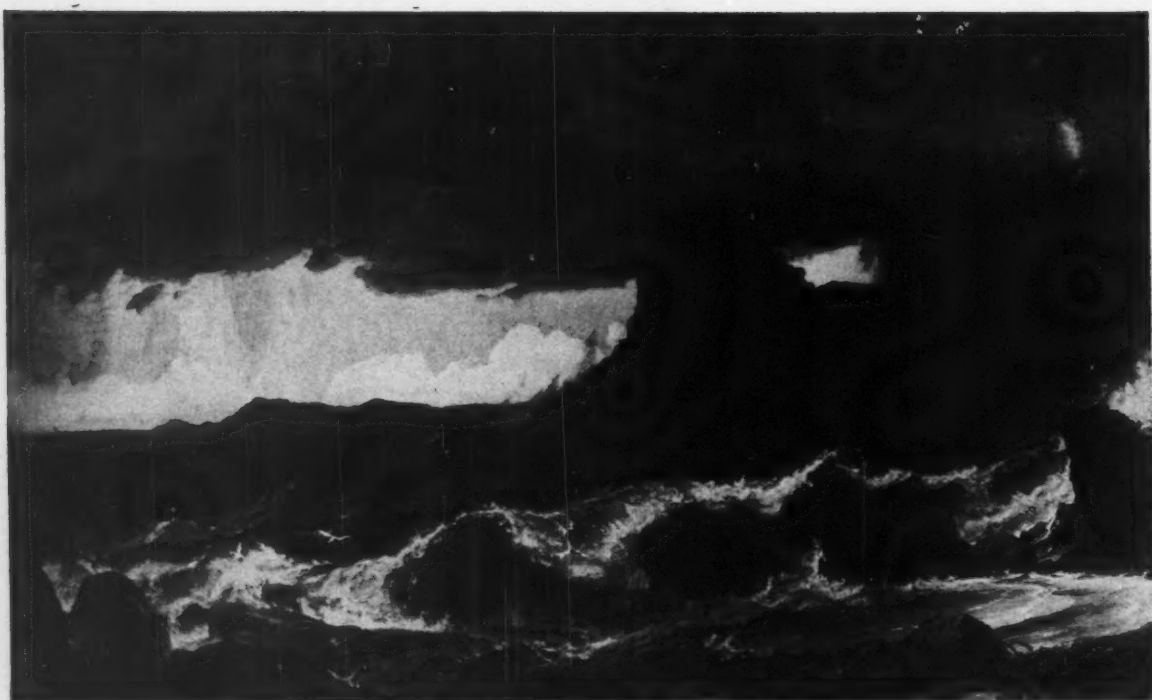
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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

An Egg in His Beer

IT IS DIFFICULT to appraise how severely the romantic story of the proverbial genius starving in his little garret, tin-cup in hand, has hurt the economic standing of the artist in his community.

The other day, a neighbor who had long admired a hand-painted oil over my fireplace expressed a desire to own one of the same. Eager to do my part to bring the artist and the layman together, I told him that such an adventure was indeed possible, that the artist had other cityscapes painted just for the purpose he had in mind. The conversation was progressing nicely until my friend asked the price of such a treasure.

"About \$300," I answered.

There was a gasp followed by a faint "what?"

"How much did you have in mind," I asked, knowing full well that artists have foolishly adopted the mercantile fallacy of bargaining.

"About \$35."

The next half hour and rye highball were devoted to explaining how an artist who could paint two pictures in oil each week and sell every one of them for \$100 would, at the end of 52 weeks, clear less than a plumber's helper—deducting, of course, the cost of paint, canvas and frames; rent for the studio (unless he paints in his bedroom); insurance, shipping and packing; public relations; model fees, if he paints figures; carfare, if he paints landscapes other than his own backyard; and not forgetting his dealer's legitimate commission of 33 1/3 percent. I mentioned the fact that my friend had paid \$12,000 for his home, and even hired a landscape architect, and should have allowed a minimum of 10 percent for internal beauty. A doctor, I argued, charged \$4 for a five-minute visit but had spent ten years learning what to do with those five minutes.

In the end, my neighbor left unconvinced that economics and paintings had anything in common—resolved, perhaps, to enjoy his art over my fireplace.

Later I told the story to the artist. His comment was graphic and to the point:

"What he wants is an egg in his beer."

TYPE ISN'T RUBBER:—This issue is one of those nightmares that experienced editors learn to expect the hard way. Stories scheduled for a later date broke early; advertisements not expected came through, but too late to find extra paper. As a result, this is a "tight" issue, one that breaks an editor's heart when he contemplates his "overset." One of the stories that must wait until next issue is the report of the Southern States Art League annual exhibition, an event of primary importance in the Deep South. The article contains too many names to be cut without doing an injustice—besides the show will be on tour for several months in the future.

TRIBUTE TO TSCHUDY:—Herbert Bolivar Tschudy lived long enough to know that being kind, tolerant and helpful to others is not forgotten, as cynics have proclaimed. Tschudy, artist and for 14 years curator of paintings at the Brooklyn

Museum, died the evening of April 15 in his studio, following six weeks in the hospital with cancer. He died four days after the close of his last exhibition, an exhibition given him by Marie Sterner at the galleries of French & Company as a gesture of friendship and appreciation. The critics were sincere in their praise of his watercolor landscapes; many of the exhibits were sold; his friend Charles Aiken carried the clippings to him at the New York Hospital. We who knew the essential fineness of Herbert Tschudy are glad that he knew his last exhibition was his most successful—testimony that he had lived 74 useful years and was about to leave behind an estate beyond the valuation of dollars.

ART VERSUS PROPAGANDA:—No doubt many wise words issued from many wise minds during the 35th annual convention of the Eastern Arts Association, at the Hotel Pennsylvania, but personally we enjoyed most the common sense contained in Francis Henry Taylor's address. Maybe this is because we believe art, political propaganda and May Day parades are disparate breeds of human endeavor. Said Metropolitan Director Taylor:

"The world has gone through a nightmare which can find its release in some form of spiritual regeneration . . . We cannot let the arts become a vehicle for propaganda for ideologies no matter what those ideologies are."

\$25,000 PORTRAIT:—Bernard Baruch announces that he has just agreed to pay artist Douglas Chandor \$25,000 for the portrait of Winston Churchill, which the artist intends later to incorporate into his group painting of the historic meeting of Roosevelt, Churchill and Stalin at Yalta. This, according to Chandor, is the highest price ever paid for a contemporary portrait in this country—even higher than a Sargent. The Yalta painting was commissioned by President Roosevelt, and later authorized by President Truman for hanging in the Capitol (see April 1 DIGEST).

ACROSS THE BRIDGE:—The 30th annual exhibition of the Brooklyn Society of Artists is now on full view at the Brooklyn Museum (until May 26). Even without the benefit of Leo Durocher and the good will of the Greenwich Village Chamber of Commerce, the jury of selection and award (William Thon, Jay Roland, Concetta Scaravaglione, Syd Brown and Eleanor Swenson) appears to have done an excellent job. Leading prize winners were Shirley Hendrick, Margaret Brassler Kane, Abraham Tromka and Victor Candell, with honorable mentions going to Stephen Csoka, Nancy Ranson, Raechel Levy, Silas Fox and Henry Mark.

YE FAMILY TREE:—There was once a Boswell who wrote a biography; another was a preacher of some renown; a third brewed excellent ale in Canada. Versatility seemed to be a family trait. However, I must admit to a certain amount of shock the other morning when a DIGEST staff writer dropped a clipping on my desk, carrying the headline "Lord Boswell, 9 to 10, Favorite in Kentucky Derby." This will be the first and perhaps the only time I will put it on a horse's nose to win, but they say blood is thicker than water.

ART DIGEST—May 1, 1946

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THE READERS COMMENT

"Specious Verbalism"

SIR: There are many thoughts that
Ralph M. Pearson introduces in his col-
umn that are to be admired, but occasion-
ally his sincerity is more to be praised
than the substance of his thoughts. When
he writes "the primitives, in their art, are
a part of the rhythm of the universe," and
gets the notion that although the primi-
tive artist should be happy to hear of this,
he must be as puzzled as any sophisti-
cated artist to understand the precious
thought. It sounds like it might be sex.
A condensation of Pearson's column would
doubtless improve it as much as it does a
verbalism that smacks of a specious ec-
stasy that it rightly labeled "arty."

—Mo Com, Brookline, Mass.

Less Disorder

SIR: Under "Magnificent Savage" in the
April 1 issue, I wish to say I agree with
George M. Nelson. As for Ralph M. Pear-
son, I seldom bother to read his disordered
reasonings on art. I am sure there are
thousands who agree with me on all of
this, but who will not write in. If you
wished to represent us in your columns,
you would hire such a man as Mr. Nelson
and not set him up as a target for any
one faction of your readers. There should
be a certain order in art as in nature—
art that seeks to be otherwise is not art.
Controversy merely revitalizes contro-
versy. Yours for a better magazine.

—MRS. LAWRENCE J. TILLMAN, New York.

Visit to Virginia

SIR: I nominate for the best art criti-
cism of 1946 your splendid editorial "Visit
to Virginia." It is a masterful piece. It
will be a long time before anything more
frank, refreshing and revealing is writ-
ten about contemporary American paint-
ing.

—COPELAND BURG, Chicago.

The Nation's Ryder

SIR: I want to thank you for the space
you devoted to our new Ryder, which is a
very important one for us, as you so well
appreciate. I am glad, too, for your read-
ers who know we now have such a fine
example of Ryder's work at the National
Gallery.

—DAVID E. FINLEY, Director, National
Gallery of Art.

Answering Woolf's Attack

SIR: In regard to S. J. Woolf's article
on modern art in the New York Times,
I would like to take exception to the sub-
title "an artist condemns the modern
school. . . ." Mr. Woolf can certainly not
be considered an artist since he is actu-
ally a popular illustrator. The tone of the
article is very destructive, and Mr. Woolf's
every sentence reveals a lack of under-
standing and a lack of love for modern
art. His fallacious statements and stereo-
typed approach represent the type of criti-
cism which has injured and halted the
progress of every new art.

Mr. Woolf compares the work of chil-
dren and insane people to that of modern
artists. However, he neglects to point out
the essential fact that there is no consis-
tency in the creations of childish or de-
mented minds. It is quite true that a child
or an inmate of a mental institution on
occasion may produce a work of art, but
if Paderewski was able to play only one
piece he could hardly be heralded as or
compared to a great artist.

—FERNANDO PUMA, New York.

tor, Judith Kaye Reed; Business Manager, Edna
Marsh; Circulation Manager, Marcia Hopkins.

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Ben Wolf,
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Judith Kaye Reed,
Assistant Editor

Margaret Breuning,
Contributing Critic

THE Art Digest

PEYTON BOSWELL, JR., Editor

May 1, 1946

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Editorial Assistant

Rogers Bordley,
Foreign Editor

Marcia Hopkins,
Circulation

Edna Marsh,
Advertising

Salmagundi Club Extends Its Borders

THE SECOND ANNUAL OF PAINTINGS, partially invited from outsiders and partially the work of members, is on view at the Salmagundi Club in New York. The jury of awards has seen fit to present *After Dinner Speaker* by Guy Pene du Bois with the princely sum of \$1,000. This was an unfortunate choice. The painting is slight both in technique and content. Its figures are poorly drawn and obviously composed. It is little credit to an artist capable of canvases like his interpretation of *Jeanne Eagles in Rain*. The only possible explanation is that the jury meant to honor a long and distinguished career rather than this individual expression.

The other awards are almost certain to meet with wide approval. *Atlantic* by romanticist Henry E. Mattson is a prime example from the brush of this poet of the deep. A turbulent sea illuminated by a lightning-streaked sky places this work high on the lists of seascape painting. An award of \$500 was accorded this dramatic canvas. A purse of \$250 was granted Harry Leith-Ross for his chiaroscuric and solidly conceived *Station at Dawn*, while a like amount went to Dean Fawcett for his conservative *Vermont View*. In the Hudson River tradition, it represents careful craftsmanship and a feeling for nature's moods.

The overall trend of the show is fairly conservative and cannot be said

to represent all departments of contemporary American painting. One looks in vain for the whisper of the abstract or the shadow of surrealism. But within its confines, the exhibition is notable for much solid meat. Particularly remembered are examples by Louis Bosa, William Thon, Henry Varnum Poor, Hobson Pittman, Carl Gaertner, and

Ogden Pleissner. Specifically, John Atherton's *242* is outstanding in the show and it is difficult to understand how the jurors overlooked it. Weird shapes in the form of ventilators have been utilized in the creation of an exciting composition. Technically, the Atherton is superb.

The Bosa and Thon paintings, as well as several other canvases in the exhibition, will be familiar to gallery-goers as they have been on view along 57th Street during the past season.

The Salmagundi Club must be complimented upon its efforts to break from its conservative past, and it is hoped that next year will see an even greater swing in the direction of modernity. Exhibition through May.—BEN WOLF.

Exchanging Exhibitions

The healthy trend among museums of lending or exchanging exhibitions continues at an accelerated pace. Director Daniel Catton Rich of the Art Institute of Chicago, now in London selecting a group of English Masters which will be shown in Chicago next season, announces that the Institute is lending 16 choice oils and watercolors to the Tate Gallery for an American show which will be held in June and July. Other museums co-operating in the Tate exhibition are the Whitney, the Metropolitan, Museum of Modern Art, Philadelphia Museum and the National Gallery.



Atlantic: HENRY MATTSON. (Awarded \$500 Prize)

After Dinner Speaker: GUY PENE DU BOIS. (Awarded \$1,000 Prize)





Christopher Reynolds:
ERIK HAUPT



Mrs. Harold L. Ickes:
GERALD BROCKHURST



Mrs. John Mason Brown:
ALEXANDER BROOK

Portraits That Portray Our Contemporaries

CONTEMPORARY PORTRAITURE makes out a good case for itself in the annual survey of Portraits, Inc., now current at their galleries. Here are portraits of illustrious figures, of recognized beauties, of appealing adolescents that are in the main both likenesses and good pictures. Such portraiture demands the qualities of sound brushwork, finished draftsmanship and decorative design for its effective presentment. Casual improvisations that are both amusing and allowable in paintings of other types, or scrambling artistic ideas subtly left for the observer to decipher must be abandoned in successful portraits, in which it is requisite to obtain a totality of impression.

One of the top-notch items is Way-

man Adams' portrait of *Dean Everett V. Meeks*, of the Yale Fine Art School. The standing figure before one of the paintings of the school's collection, is executed with Adam's familiar bravura, yet also with soundness of form and evident penetration of personality.

Mrs. Harold L. Ickes by Gerald Brockhurst is an outstanding painting. The impeccable draftsmanship that builds up synthetic form is noticeable, but no more so, perhaps, than the refinement of handling in the textures of the blond hair and warm glow of flesh, or the skillful placement of the figure. The small canvas, *Mrs. Samuel Ordway*, by Margaret Foote Hawley possesses the delicate precision and elegance of a finely-executed miniature. Henriette

Wyeth's *Margery*, a little girl in blue dress and white collar seated before a cluster of flowers, is remarkable for the unposed impression of the childish figure and the engaging charm of the fresh, adolescent face.

Portraits of men usually suffer from the handicap of conventional costume, but several canvases here escape that limiting garb. One is Erik Haupt's *Christopher Reynolds*, the son of Libby Holman Reynolds, portrayed in a bright, plaid shirt and blue slacks, against a neutral background. The fine definition of the head and the freedom of pose are noteworthy. Another portrait that evades the standardization of costume is *John Kerbs* by Paul Trebilcock, in which the skillfully-realized textures of the gray tweed coat add interest to the sensitive portrayal of a face, both serious and intensely vital. An accident and long, painful convalescence seem to have left no bitterness or weak resignation on the open countenance.

Capt. Leonard Woods by Erik Haupt may, also, be said to elude the familiar "blue suit" category, in his informal flying costume against a background of ice and snow of his Aleutian service. Other appealing portraiture of men must include *Ives Washburn* by Eugene Speicher, almost raffish in a derby and a glowing boutonniere, yet endowed with a strength of personality; and Raymond Neilson's *Colby M. Chester*.

John Koch's *Mrs. Douglas Diamond, Jr. and Her Daughter* without sentimentality is yet a symbol of the physical bond between mother and child. The beauty of surfaces and textures in both figures and the beguilement of the child's tender charm make deep impression. Other items that must be cited are the distinctive portrait of *Mrs. James F. Shaw*, president of the organization, by Paul Trebilcock; the exquisite pastel, *Mrs. George Arents III*, by Hester Miller; the impressive *Lucius H. Beers* by Charles Hopkinson, a characterization of such power that it seems to dominate its wall.

There are many other appealing exhibits, if those already mentioned do not indicate the high degree of excellence that contemporary portraiture has attained.—MARGARET BREUNING.

Peter Winthrop Sheffers, a West Coast favorite for his recordings of the grandeur of Pacific Northwest landscape, takes his paintings into home territory in his May exhibition at the Maryhill (Washington) Museum of Fine Arts. If the local Washingtonians can't quite see the Wallowa mountains (across the state line in Oregon) from their windows, they will appreciate Sheffers' Wallowa Sunrise.



Negro Winners

UNFAMILIAR NAMES mingle with well known ones on the prize-winning list of Atlanta University's 5th Annual Exhibition of Paintings, Sculpture and Prints by Negro Artists, which closed April 28. To gifted New Yorker Joseph Delaney went the \$250 John Hope Purchase Award (donated by Edward B. Alford for the Best Landscape) for his oil *East River*. Other winners in oil were Charles White, the \$300 Alford Purchase Award for the best figure painting with *Two Alone* and Ellis Wilson, Atlanta University \$150 Purchase Award for *Allen*.

Top sculpture prize (Alford \$250 Purchase Award) went to Richmond Barthe for *The Angry Christ* (see reproduction); the second Alford \$100 Purchase Award to Elizabeth Catlett for *Young Girl*. Watercolor winners were Leonard Cooper, 1st University Purchase Award for *Before the Rains Came* and Franklin M. Shands, 2nd University Purchase Award for *Back Way*.

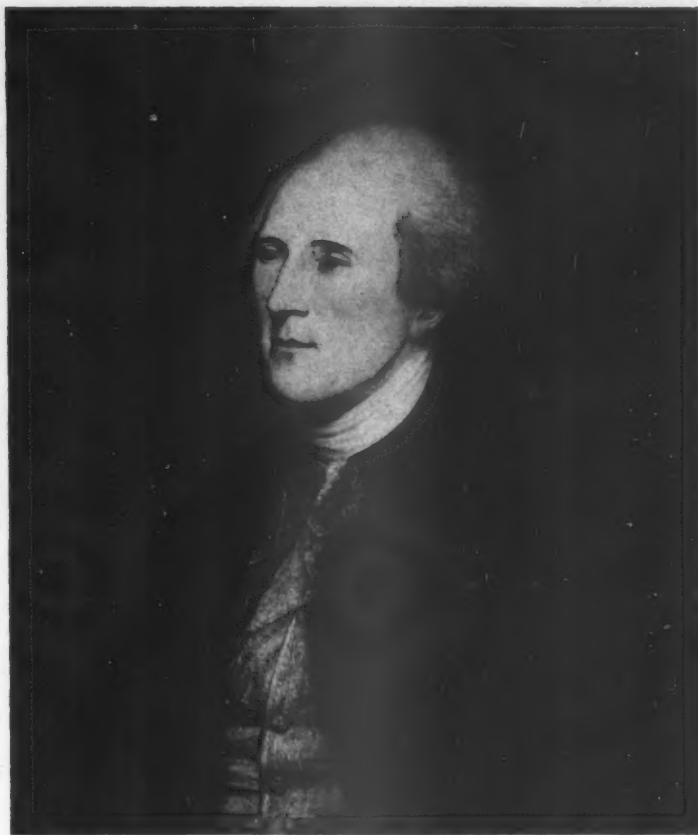
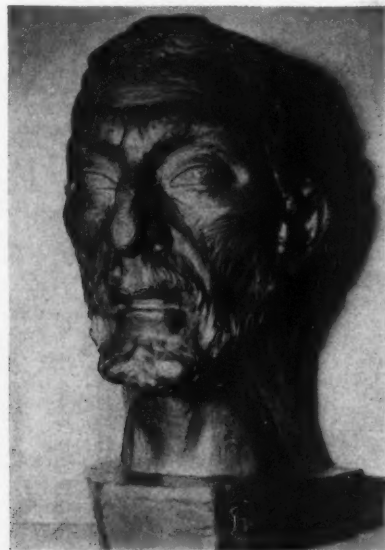
University Purchase Awards for prints went to Charles White, Wilmer Jennings and Roy de Carava in that order.

Around a Totem Pole

"Eight and a Totem Pole" is the title of the new group exhibition at the Galerie Neuf (342 East 79th Street), for even if this is Maytime, the pole the eight painters revolve spiritedly around is a small door totem from the northwest of the American Indian, and it has been placed on the wall with the pictures to indicate their inspiration.

The artists represented aim to translate 20th century experience—through technique learned from the pre-Columbians in Peru and the Indians. They work for the most part in bright flat color, base their designs on a *horror vacui*, rearrange natural subject matter through a system of free association. All the artists contributing—Robert Barrell, Lillian Orloff, Oscar Collier, Howard Daum, Gertrude Barrer, Peter Busa, Ruth Lewin and Robert Smith—combine to provide a lively, stimulating exhibition.—J. K. R.

The Angry Christ: RICHMOND BARTHE



Arthur Lee: CHARLES WILLSON PEALE

Commemorating the Lees of Virginia

"THE COMPLAINT against the family of Lees is a very extraordinary thing indeed. I am no idolater of that family or any other; but I believe their greatest fault is having more men of merit in it than any other family; and if that family fails the American Cause, or grows unpopular among their fellow-citizens, I know not what family or what person will stand the test." So wrote John Adams to Samuel Cooper in 1779, and well he might, for six Lees, five brothers and their cousin "Light-Horse Harry" Lee were then playing outstanding parts in the building of our infant nation.

Most of these and many other distinguished members of the family, their relations and notable Americans with whom they were closely associated are represented by portraits in a loan exhibition being held at the Knoedler Galleries for the benefit of the Robert E. Lee Memorial Foundation, which maintains the ancestral mansion, Stratford Hall, as a national monument.

The family portraits begin with Richard Lee, the Emigrant, who came to Virginia in 1641 and promptly became prominently involved in the affairs of the Colony. Richard, his son Richard II and grandson Thomas, who built Stratford Hall and sired so many able sons for the Revolution, were all painted by unidentified artists as the forceful, intelligent and well-bred people they were, depicted after the then popular manner of Lely and Kneller.

By the time the fourth and Stratford-born generation came along, some of

our best Colonial painters were at work painting Lees, their friends and associates. Into this group fall most of the familiar and interesting pictures, such as Duplessis' famous pastel of Benjamin Franklin, done about the time he was disagreeing violently with Arthur Lee when they were both on the Commission in Paris; Gilbert Stuart's John and Abigail Adams, Thomas Jefferson and James Madison; the sensitive portrayal of John Marshall by Jarvis. Richard Henry Lee, the impassioned orator and signer of the Declaration of Independence, and his diplomat brother Arthur are depicted by Charles Willson Peale in a sharply linear fashion, while Peale's well-known portrait of Washington in the uniform of a colonel is more elaborate in style.

Of the soft, delicate little pastel of Washington by James Sharples, George Washington Parke Custis (grandson of Martha Washington and grandfather of Robert E. Lee) wrote in 1857: "The finest and purist likeness of the Chief is the original picture in crayon by Sharpless done in 1796 and with the original by Peale in 1772 of the Provincial Colonel [shown here] forms the First and Last of the great originals of Washington most to be relied on in the world. Stuart is the great original of the First President of the U.S., Peale of the Colonial Officer and Sharpless of the man."

Other notable characterizations are Vanderlyn's James Monroe, who received his early schooling at Stratford

[Please turn to page 30]



Table de Marbre: BRAQUE (1925)

Logic of Braque

"IN ART PROGRESS LIES not in extension, but in a knowledge of limitation. Nobility arises from reticence of emotion." These words of wisdom from Georges Braque are excellent maxims for the young, and his own works testify most eloquently to their accuracy. Many things have contributed to the fact that Braque is the least well known of the great modern triumvirate, Matisse, Picasso and Braque—his output is small, his personality as well as his appearance is uneccentric, gentle and moderate rather than explosive and glamorous.

Braque's paintings, which are the result of logic, infinite care, perfect taste and craftsmanship are quiet and unsensational compared with those of his foremost contemporaries. But the co-

Femme Nue: BRAQUE (Drawing, 1927)



founder of Cubism has contributed more than his share of invention to the modern movement (it was he, rather than Picasso, for instance, who invented the *papier collé*), and his influence has been one of the soundest and best in all of modern art, for his works contain few of the surface "tricks" that are easier to imitate than to understand.

There are no new paintings in the small and characteristically beautiful exhibition of Braque's work which hangs at the Paul Rosenberg Gallery until May 18, but even eleven pictures can give a reasonably accurate measure of a man when they are properly chosen. These date from 1925 to 1939 and include a large figure piece, a monumental sanguine drawing of a nude and an abstracted landscape, as well as a variety of the incomparable abstract still lifes on which the artist's ultimate fame will undoubtedly rest. From such simple objects as tables, compote dishes, fruit and guitars he has created universal designs, now gentle, now strong, that are miracles of balance and proportion in the most subtle of color harmonies and considered textures. Braque paints chamber music with a perfection that can only be compared to Mozart. As Picasso has said, "Braque never sings wrong."

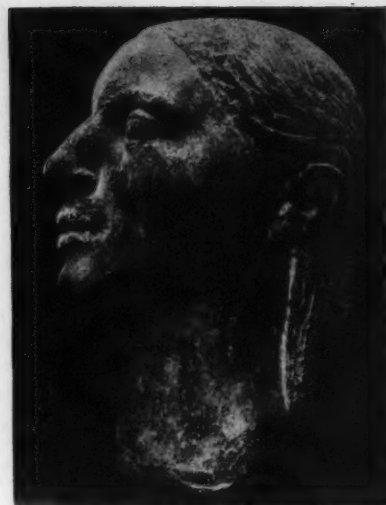
—JO GIBBS.

Thon the Romantic

THROUGHOUT THE HISTORY of modern art there have been painters who sought to tell of richness and beauty in a few colors—who discovered in deep blues, greens and umbers touched by white and yellow, the thrilling mystery and drama of the world with moonlit insight. Highly individual men, these artists have unwittingly formed a painting tradition, based however on a brotherhood of like beings, rather than that of teacher and student. And it is in this stream of art that William Thon, whose romantic studies of land and sea are currently on view at the Midtown Galleries, will inevitably be placed—in company with Ryder and his contemporary, Henry Mattson.

Thon made his debut with the Midtown group—a very successful one—only two years ago, but his work has already received high national acclaim through exhibition in such large annuals as the Carnegie, Corcoran, Virginia and others. He is 40 years old and a civilian again, after three and a half years service with the Navy. His current show is composed of pictures painted in the last two years and comprises 22 small to large land and seascapes. As in canvases by other artists of his kind, response to pigment is an important element in these pictures where sensuously-manipulated paint, richness of selective color and evocative mood achieve perfect union.

Reaching a peak in a handsome show are *Night Watch*, one of Thon's few paintings on a war theme; *Bridge to Clark Island* with its sweeping curve of bridge, tree and land, the white of the snow contrasting with the thick green weight of the winter waters; *After the Fire*, a poetic interpretation of a stark scene, masterfully described and *The Outpost* (see cover). (To May 11.)—JUDITH KAYE REED.



Day: POLYGNOTOS VAGIS

Modern Greek

POLYGNOTOS VAGIS is holding an exhibition of sculpture at the Hugo Gallery, which consists for the most part of massive pieces, executed in direct cutting, employing a wide variety of mediums. In the main, the sculptor appears to realize his conceptions by a masterly chiseling away of resistant material until figures, and more often heads, emerge in a totality of presentment.

In *Earth*, however, the figure scarcely rises from its stone integument, suggesting the work of Rodin, while in *Sleep*, a large, amorphous head, the only suggestion of features on the flat, unmodeled face is achieved by dabs of reddish paint. *Serpent*, a large-scale piece, reveals the actual technical resources of the artist, for from a block of volcanic stone he has formed the sinuous folds of a great serpent piled up like a tensely-coiled spring of latent power.

Some of the pieces draw on mythology for subject matter. As we all know, one man's symbol is another man's poison, so that it seems difficult to accept the stocky, truncated *Persephone* as representing the lovely maiden, who rising from the underworld brought spring and flowering to the earth, or appreciate the conception of *Danae*, as proudly erect in a chair as a club president, while she awaits the Jovian shower of gold. *Cyclops*, however, meets all the requirements of awesomeness one expects; he might well be Polyphemus after his blinding by Ulysses.

From all the varied types of expression of this showing, one gains the impression that Vagis is experimenting in the solution of meeting his imaginative ideas in sculptured forms. He displays a distinct power of monumental design and an ability to employ the plastic rhythms of the body to carry out these designs.

—MARGARET BREUNING.

Kootz Takes Gottlieb

The Samuel M. Kootz Gallery announces the addition of Adolph Gottlieb to the gallery group. The artist's new work will be handled exclusively by the Kootz Gallery.

Matta Splits an Ergo

PAINTINGS BY MATTA in his comparatively new manner are to be viewed at the Matisse Gallery. The displayed works have in common a sense of texture and a luminosity that prevents their re-worked areas from that feeling of pigmental heaviness that is so often sensed in impasto passages.

The most ambitious example in the show is a tremendous canvas titled *The Splitting of the Ergo*, that must have presented gallery director Pierre Matisse a considerable physical problem in its hanging alone. It is a joy to see an artist who is not afraid of space and who can diminish large and small areas with the same adroit skill as Matta has here demonstrated. Chalky figures move in an earth-colored environment punctuated by swirling forms and backward moving rectangles in such a manner to achieve space and to return the observer to the overall surface play.

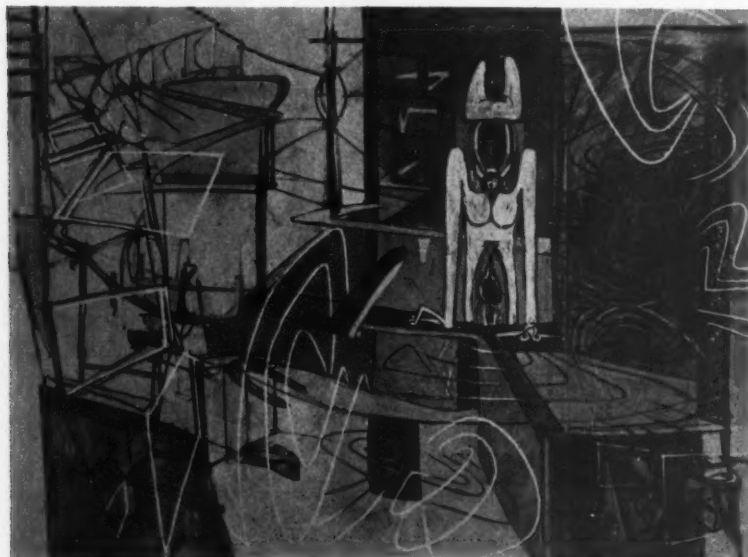
Dominant shapes have been opposed in *Funeral* (*Les Separes Vivants*) creating exciting tensions. *Loose Tongue* (*Langue au Chat*) powerfully depicts the spirit of gossip. Planes of boxes add to the interest of this work compositionally. A maze of wire-like line motivates *The Ecclectician*, while swinging forms are remembered in the most abstract of the entries titled *Being With*. Through May 4.—BEN WOLF.

With French Charm

The charm that often seems to be peculiarly French is appropriately pervading the Carroll Carstairs Gallery where the Russian-born French artist, Gabriel Spat is showing watercolors of a Paris that was—in a style so gentle it seems to have vanished with the costumes of the past.

Painted with equal quantities of sketchy line, delicate tintings and graceful nostalgia are these pleasant scenes of the Bois de Boulogne, Pont Neuf, Notre Dame, Tuileries and other well-loved landmarks of the city. It's not risky to predict that few of these views will remain long in the gallery. (To May 18.)—J. K. R.

The Ecclectician: MATTA. On View at Pierre Matisse Gallery



May 1, 1946



Elephants with Dancing Girl: MAX BECKMANN (1944)

Exile Beckmann Returns to Exhibition Arena

MAX BECKMANN has been accorded many honors, both in Europe where he was shown in retrospect at Basil in a great exhibition in the municipal Kunsthalle in 1930 and in America where he merited a coveted Carnegie Award. A violent anti-Nazi, he spent the war years in voluntary exile in Holland where he painted all through the occupation.

The first exhibition of the artist's work since 1941 is currently being held at the Buchholz Gallery in New York. Director Curt Valentin has assembled for this event important examples of Beckmann's brush dating from 1939 to the present. A slightly earlier picture (1937), the ambitious and well known triptych titled *Departure* (courtesy of the Museum of Modern Art) is shown, as is the later (1939) triptych titled *Acrobats*, loaned for the occasion from the collection of Lt. Wright Ludington. Both works might be considered as the flowering of an approach that has

grown constantly through the long and distinguished career of the German expressionist. Powerful color at once clashes and harmonizes while mammoth forms, purposefully distorted, are masterfully balanced.

Swimming Pool adroitly manipulates its commanding rectangular forms, while a sunlit *Genius* is a telling lesson composition-wise. *Elephant with Dancing Girl* semi-abstractly divides space with rhythmic masses. *Still Life with Helmet* is a top entry in regard to its color and its mature synthesis of subject matter. Modeling and power motivate the integrated expressionism of Beckmann's rich *Women in Dutch Costume*. *Self Portrait* is a triumph of introspection. Technically this work owes much of its force to its solid use of pigment and sculptural approach.

Among the many drawings particularly remembered are a satirical *Radio Singer* and a tongue-in-cheek *Anglers*, along with *Head Waiters*.—BEN WOLF.

Salvaged from Fire

Arshile Gorky may not like it, but in expression of his ideas, as interpreted by André Breton in a former catalogue which also serves as guide to Gorky's current exhibition at the Julien Levy Galleries, he has been beaten at his own game by a group of newcomers at the Galerie Neuf (see page 11.)

The eye, Breton explains, was not made "to take inventory like an auctioneer, nor to flirt with delusions and false recognitions like a maniac—the key of the mental prison lies in a free unlimited play of analogies." So be it, but Gorky's recent paintings yield not a finer, clearer view of the universe, for while large amounts of canvas are left blank in pristine freshness, much of the pigment still drips disturbingly. Color is fresh but beyond this there is little to commend in the pictures. It may be that the slightness of the show is due to the artist's recent misfortune when fire destroyed his studio and the majority of his works. What has been salvaged may not have been the best. (To May 4.)—J. K. R.



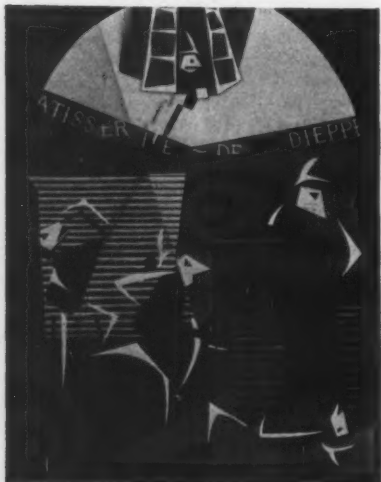
Fisherman's Last Supper: MARSDEN HARTLEY

Roy Neuberger Collection on Exhibition

THE WHERE-WITH-ALL financially to purchase art is less than frequently accompanied by taste. For that reason it is especially gratifying to review the selections of modern American paintings that form a part of the collection of Mr. and Mrs. Roy R. Neuberger, now on view at the Kootz gallery in New York. The exhibition is valid testament to the vision and discrimination of these collectors who chose them. Their choices are a "little left of center" and display a coherence of taste generally. The artists represented here are: Darrel Austin, Milton Avery, William Bazotes, Romare Bearden, Byron Browne, Alexander Calder, Ralston Crawford, Stuart Davis, Marsden Hartley, Carl Holty, Karl Knaths, Jacob Lawrence, Jack Levine, George L. K. Morris, Horace Pippin, C. S. Price, Abraham Rattner, Ben Shahn, Rufino Tamayo, Nahum Tschachbasov, Max Weber.

Outstanding are G. L. K. Morris' *From A Church Door*, that achieves its dimensionality through shadows sus-

From a Church Door: MORRIS



pended in space, and Rufino Tamayo's *Woman Spinning*, incorporating the close values of which the artist is master. *Cabin in the Cotton* by Horace Pippin, awarded an Honorable Mention at Carnegie, is present, as is Abraham Rattner's colorful, water-splashed *April Showers*. Incisive space marks *At the Dock No. 2* by Ralston Crawford. Milton Avery is seen in a *Gaspe Landscape* that shows the artist in his best light. The Neubergeres chose well when they selected their Davis, Weber and Hartley. There are several "rough spots" but they only serve to make the good pictures look better.

The collection, on exhibit only and not for sale, is to be seen through May 11.—BEN WOLF.

Six at Argent

The Argent Galleries are concluding an active season with six one-man shows scheduled for viewing in May. Already opened and continuing through the 4th are bright flower pictures in oil by Irene Stauffer, "Fact and Fancy" paintings in meticulously-brushed watercolor by Elspeth and four-compass scenes in watercolor by Rhoda Low. Outstanding among Miss Low's fresh landscapes are the crisp *Colt House, Bristol*; *Sea Marsh*, *Prout's Neck* and a group of economically-noted California views.

Opening May 6 are exhibitions by another trio, this time two women and a man. The previewed paintings by Richard Catan-Rose fall into two groups: European and American paintings. Among the former the gently-brushed *Olive Grove*, painted in Italy, presents an attractive view of an idyllic scene. *Cuz Wayne*, painted in this country, is in the artist's more rugged impasto. Watercolors by Mary Albert, former advertising executive, show she has achieved much in three years of painting study, for her pictures are fluent, graceful and often charming. Completing the trio will be Lucy Hurry, who will also show watercolors.

—JUDITH KAYE REED.

School of Paris

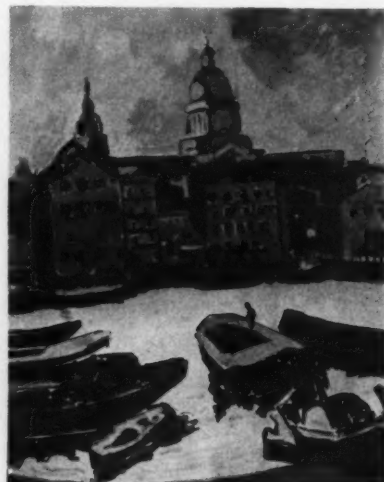
THERE IS LITERALLY more to the current exhibition of the Perls Galleries' Collection of Modern French Painting than meets the eye. Only a fraction of the collection could be hung for the delectation of the gallery-gazer because of space limitations, but all the works listed (71 in number) are in the Galleries' storeroom to be shown to interested visitors.

This review will, however, be limited to those canvases actually hung. Outstanding among these is an early Derain titled *La Cathedrale de St. Paul, Londres*. It is Fauve in spirit and predated the Cézanne memorial exhibition in France by a year, according to Klaus Perls, which marked the end of the Fauve movement and the profound influence of Cézanne on Derain and his contemporaries. Another impressive work is an oil titled *Le Clown* by Rouault. Painted about 1906, it is in the same spirit and from the same period as Mrs. Sullivan's example that was sold at the Parke-Bernet Galleries at the time of her death in 1939. When Mrs. Sullivan's similar canvas was exhibited at the Museum of Modern Art in 1930 Alfred H. Barr, Jr., said of it (and it well applies to the work now shown at the Perls Galleries) Quote: "A return to the extraordinary boldness and freedom of his early masterpiece, the *Circus Woman*. . . . The same truculent humor verging on the grotesque and the same love of deep smouldering color."

Portrait de Lucy by Modigliani is a prime example. The subject is adroitly placed and balanced by a vertical strip of color. Remembered also is its luminous mahogany background. Lost and founds achieved through subtle color and disconnected line mark *Le Soeurs* by Pascin. Picasso is represented by a *Nature Morte au Verre Bleu*, a small but important still life dated 1923, and by a thinly washed watercolor titled *Cannes: Baigneuses—1933* that depends on its compositional elements for its success rather than upon its handling of the medium employed.

The primitives are well represented by Bombois, Vivin et al. It is a well rounded show as this sampling would indicate. (To May 6.)—BEN WOLF.

St. Paul's Cathedral, London: DRAIN



Maria of Brazil

BRAZILIAN SCULPTOR MARIA MARTINS is showing new work at the Valentine Gallery. The artist wrestles with huge form and turns unyielding metal into flowing shapes. Forms dance and balance with a lightness belying their monumental size and one is amazed to think of their actual weight, for several that must weigh hundreds of pounds seem as though they might be lifted easily with one hand.

In *Je Crus Avoir Longuement Reve Que J'etais Libre*—1945 forms have been attenuated and textural contrasts afford subtle repetitions of form. *Impossible*—1945 incorporates strange half human forms and almost jelly-fish-like rhythms. The work is executed in plaster. *Place a L'implacable No. 11* is remembered for its heavy unified form. *Aquiseiro* draws upon legend and shows a semi-abstract figure in the clutches of a carnivorous tree. It is a compelling and shudderful piece.

Also to be seen are sculptures in soft gold by the same artist. Maria's handling in this department is consistent technically with her more sizable efforts. This strange jewelry for milady of the avant garde is studded with precious gems that give life to the gold that surrounds them. These should indeed prove fashionable. Through May 25.—BEN WOLF.

Visitor from Brazil

Oils finding their inspiration in scenes of Brazil and Manhattan are currently on view at the New School for Social Research. Their author is a diminutive lady of Austrian-Indian ancestry from Brazil named Djanira.

It would be somewhat difficult to classify Miss Djanira as an out and out primitive for, although several of her works here seen would seem to clearly fall in that so popular category, there is present in many of the pictures an integrated color sense and feeling for drawing and organization that sets her apart. *Man With Cello* well plans its space and, while not derivative, calls to mind Chagall. Perhaps the most charming of the exhibits is *The City*. Here color has been adroitly spotted and an effective heavy binding line punctuates form. *Amusement Park* employs a circular movement, while *Skaters* seems a happy merger of the primitive and sophisticated and suggests that the artist might be a good candidate for *New Yorker* covers. Through May 10.

—B. W.

Pribble from Cincinnati

A young Cincinnati artist of talent is being introduced to the East at the Pinacotheca (through May 18). He is Easton Pribble and his outstanding characteristic as a painter of advanced theory is his graceful style, at once strong and unassuming. His canvases—depicting mid-western landscape and architecture—break space into large interesting areas punctuated by clean line drawing.

Outstanding pictures are *Midwestern Landscape*, which strikingly achieves that union of the particular and the ideal in good color, line and mood; *Taut Sunset* and *Western Pass*, a striking interpretation.—J. K. R.

May 1, 1946



Dawn of the Spirit: RUSSELL COWLES

Russell Cowles Explores New Paths

PAINTINGS BY RUSSELL COWLES, at the Kraushaar Galleries, indicate that this artist is adventuring in wider fields, where his skill of brushwork and flair for effective design stand him in good stead. These recent canvases, ranging from realistic landscapes to fantasies, are marked with decorative appeal, which a rich palette enhances.

Snowbound Brook, its heavy masses of snow cut by the meandering of the dark stream; *Connecticut Rocks*, jagged forms piled up in architectural construction, or *House With a View*, the unpretentious, white facade warmed into a glistening surface in the sunlight, are in Cowles' familiar vein of translating visual experience into a simplified intensity of expression.

The large *Still Life With Melon*, with its rounded forms of the varied fruits and contrasting hues, shapes and sur-

faces, is a departure and a thoroughly felicitous one. Still more surprising is the handsome *Big Turkey*. The suspended bird with outspread wings held against a fusion of glowing colors combines boldness of presentment and a refinement of brushing. Further departure from familiar work is the symbolic *Dawn of the Spirit*, which seems to out-Gauguin Gauguin in its inclusion, not only of primitive figures, but of a primitive world, beast, bird and fish set in a sort of primordial cosmos. The exquisite play of greens across the whole canvas, one modulation playing into another and the whole irradiated with mystical light or darkened by still more mysterious shadow, makes this painting one to linger by.

In *Trophy*, the artist reaches abstraction. There is some solidity of substance in the stylized form of the turkey, but none in the deer that seems to be compounded of light and shadow. The whole design is an able organization of space, both inventive and dynamic. (Until May 22.)—MARGARET BREUNING.

Bronka Stern Promises

Something in the way of an exciting combination of quality and quantity may be seen at the Barbizon-Plaza Art Galleries to May 12. Four of the five artists present are already known to 57th Street—the fifth is a newcomer, sculptor Bronka Stern. Two of the artists paint New York. Eugene Fitch's changing views of Broadway, abstracted to basic mood, are a direct contrast to Oscar Weidhaas' humorous sailor-girl-park combination and amusing boogie woogie scenes. Representative of William Oberman are his sensitive *Still Life* and the landscape, *Red Barns*.

Bronka Stern was a dancer until her career was ended by a knee injury. We predict as promising a career in sculpture. Her portraits of *Mr. Hiscot* and *Jean Dalrymple* are sensitive and strongly modeled.—J. C.





The Sleigh Race—Passing: SCOTT LEIGHTON

The Artists Behind Currier & Ives

THE WORK OF MR. CURRIER AND MR. IVES has obtained so wide a popularity that it is scarcely necessary to comment upon it, yet the originals from which these lithographs were made are so little known that the current exhibition of both prints and paintings, at the Kennedy Galleries, is an interesting event. It seems a sort of posthumous justice rendered to the artists whose output is mainly known through its reproduction. However skillful this transference from one medium to another may be, it is obvious that the richness of pigment, the delicate modulation of tones, the peculiar charm of the brushing must be lost in the process.

This fact appears especially evidenced by the work of Durrie, compared with the prints executed from it. Durrie's canvases possess a sensuous quality of mingled light and color, an appreciable solidity of mass in the forms. *East Rock, New Haven*, for example, while undoubtedly a veracious factual statement, makes its appeal through the enchantment of the slumberous light that plays over it. In the paintings of yachts and clippers by Buttersworth, there is occasionally a furled sail that seems to imply the direction or the strength of the wind. In the prints, however, all sails are spread and filled with favorable breezes.

In the prints detail is often eliminated, frequently to the advantage of clarity of impression. *The Ferry Boat*, attributed to Fanny Palmer, contains a vista of intricate landscape which her print omits, gaining a stronger, more simplified effect. Miss Palmer's wide selection of work includes the thrilling *Midnight Race on the Mississippi*, smoke

and fire bellowing from the stacks of the madly contending boats in the best Mark Twain style.

While both prints and paintings by Louis Maurer display his excellent craftsmanship and knowledge of horses, none is so appealing as the watercolor *Mr. and Mrs. J. Searle of Yonkers* in which a sleigh drawn by prancing steeds is making a dash along the snowy road with the occupants clinging precariously to the seats.

Tait's scenes of Western life, both paintings and prints, are included in a wide range of subject matter. None is more filled with vehement movement than *The Trappers Defence*, in which the flare of flames on the distant plains and the hurried gestures of the men, who are "fighting fire with fire"; are all ably held into sound composition.

A collection of anonymous prints contains many curiosities such as the *Celebrated Fighting Pig Pape*; the *Terrier Killing 100 Rats*; *The Oncanvanience of Single Life* and a range of the American scene from *Billiards to Bear Hunting*. While this is a widely inclusive and large exhibition, its excellent arrangement makes it, as the phrase goes, easy to look at. (Until May 30.)

—MARGARET BREUNING.

25 at the Biltmore

More than 25 artists are represented in the large showing of 20th century American art at the Biltmore Art Galleries in Los Angeles. Included in the show, which continues through May, are works by Brook, Carroll, Pittman, Sample, De Martini, Barse Miller, Lauritz and the earlier artists, Luks, Henri and Lawson.

Emanuel Romano

RECENT COMPOSITIONS in oil, gouache and silverpoint, by Emanuel Romano, at the Feigl Gallery, may surprise many persons familiar with his previous mingling of techniques and mediums in a single expression. For in this work a sounder, disparate employment of technique and medium for each artistic idea results in an impression of greater definiteness of fulfillment.

The silverpoints are especially successful. Some of them, in which white contours define sculptural forms against a dark opacity of background in architectural structure, make immediate impression. Two of the most felicitous examples are *Two Figures* and *Flight*, which possesses a radiating composition of rhythmic movement like the striking of a deep musical chord. A gouache, *Psalm*, suggests Gauguin in its inclusion of primitive figures and exotic landscape, yet the composition and palette escape any trace of this influence. Romano has a special flair for making bodily gesture count heavily in the construction of his designs; a lifted arm, a casual posture, the thrusting of a form become essential elements of a closely-knit composition. (Until May 11.)—MARGARET BREUNING.

Emotional Statements

A warm, personal letter from teacher Franklin Watkins to his one-time pupil Claude Clark serves as a catalogue foreword to the latter's current one-man show at the RoKo Gallery. The lusty love of life, preoccupation with the joys and sorrows of his race, the personal flavor and refusal to fit "existing formulas" which Watkins observed in 1937, still apply to this talented young painter's work.

In the meantime Clark has become acutely aware of social injustice with particular application to the problems of the Negro. At times the idea in these passionate, emotional statements outruns technical equipment, but when they hit, they hit hard. Poignance and mysticism creep into *Memorial* and *The Cross*; dark, exciting color harmonies and good design characterize *The Hunt*. (Through May 11.)—J. G.

Six New Wengenroths

Six lithographs by Stow Wengeroth have recently been published by Kennedy & Company and placed on exhibition. While the remarkable technical accomplishment of the artist makes first impression, it is no more notable than his ability to find the essential character of the scenes that he portrays.

The luminosity of these prints and the range of rich textures that enhance natural forms give them distinction. It would be difficult to choose among the six exhibits, for each has a character of its own. The diaphanous, lacy curtain in *Wiscasset Window*, with the light filtering through the glass pane; the tremulous shadow of the leaning tree on the stream in *Brook and Willow*, or the almost imperceptible ripple of the surface of the water in *Quiet Pond* might be especially cited, yet the other papers possess equal enchantments of subject and combined subtlety and boldness of rendering.—M. B.

WALLACE HERNDON SMITH • Paintings D. R. FITZPATRICK • Cartoons

APRIL 29 THROUGH MAY 11

ASSOCIATED AMERICAN ARTISTS, 711 Fifth Avenue, N. Y.

Silvermine Guildists

THE SCENE CHANGES from Connecticut to North Africa with many stops in between, styles range from earnest nude studies to brilliant color essays—but the 100 paintings and sculpture by 25 members of the Silvermine Guild of Artists, on view at the Riverside Museum through May 12, remains essentially a quiet exhibition with few peaks.

Colorists in the group make most impression, beginning with Revington Arthur's impressive *Rider with Trumpet* and *Red Drapery*, the latter less of a complex painting than a startlingly austere study in brilliance. Other notable works relying on color are Charlotte Chrestien's two solid figure studies; Miron Sokole's fresh, airy views of Westport; Alice Wilson's muted poetry in *Autumn Still Life* and Gail Symon's *Evening*, a painting which achieves the unity of mood and technique sought for in her other works.

Also singled out for comment should be Frederic Hick's sturdy use of pastel; Leslie Randall's charming *Polly*; Charles M. Shaw's vibrant watercolors. Sculptural offerings are uninspired; Douglas Gorsline's landscapes remain dry and hard.—J. K. R.

For Serigraph Members

The National Serigraph Society has announced the completion of the Sponsors Club Portfolio for 1946, created for members by Guy Maccoy, Leonard Pytlak and Albert Urban. The portfolio is now on view at the Serigraph Galleries, 38 West 57th Street, New York City.



The Shining Corn: CONSTANCE RICHARDSON

Paintings Attuned to the Moods of Nature

PAINTINGS BY CONSTANCE RICHARDSON, at the Macbeth Gallery, are landscapes of unpretentious scenes of marshland, open meadows, distant uplands, that reveal both the artist's fineness of observation and her sensitiveness to moods of nature. They are all what one recognizes as "well-painted" canvases, admirably brushed and sound in structural design, but they are more noteworthy because they are transmutations of the painter's emotional re-

sponse to the scene before her, imbued with a lyrical quality.

The fortuitous charm of light breaking through a cloud bank, of the coolness of shadowed areas, of the impalpable, shimmering layers of atmosphere of the distant horizons have been set down with technical veracity and obvious personal impulse. In no canvas is this effect more evidenced than in *High on a Hill* with its vastness of visual ex-

[Please turn to page 31]



"Evening Mist in the Hills"

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By

PETER WINTHROP SHEFFERS

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I. J. Belmont, who long ago set himself the difficult task of expressing in one medium the character of another, is again showing his color-music paintings—"Glimpses from the Philharmonic"—at the Belmont galleries through May. These are imaginative, sensitive works which without exploring profoundly, give visual image to suggestive musical passages. We liked best the soft, near-abstract harmony of Traume; the bold figure painting inspired by The Polovetzian Dances and the scene from The Ride of the Valkyries. Reproduced above are artist Belmont and Friedelind Wagner, grand-daughter of Richard Wagner and daughter of Siegfried, posed against Belmont's interpretation of a motif from Wagner's Prelude to Lohengrin.—J. K. R.

Sol Wilson Drawings

DRAWINGS BY SOL WILSON at the Babcock Galleries are not, with a few possible exceptions, studies for later paintings, but completely rounded out expressions that suggest their suitability for decorations at the contemporary moment of small rooms and pale walls. Knowledge of constructional form is apparent in all these papers, volume responds to volume, mass to mass in a rhythmic co-ordination of all the details of design. Simplification, necessary in any form of art that aspires to unity of impression, is evidenced both by the elimination of visual experience, as well as by the selection of essentials.

This is the sort of draftsmanship that calls into service imagination, memory and psychological mood to reinforce the mechanical statement; the factual record is only the framework of the esthetic content. These drawings are executed in charcoal, but the artist has avoided the violent contrasts of blacks and whites which this medium often provokes. Rather there are both reticence and poetic charm in the landscapes. The figure pieces, nudes, are plastically sound and gracefully built up of bodily rhythms. The seated *Nude* (11) is sculptural in its flow of planes and sense of mass. *Grief*, a partly-clothed figure, conveys this emotion without any vehemence of expression. (Until May 11.)—MARGARET BREUNING.



Spring Morning: CHARLES AIKEN

Decorative Beauty

AN EXHIBITION OF WATERCOLORS by Charles A. Aiken, arranged by Marie Sterner at the galleries of French & Company, reveal to what distinction this medium can attain in the hand of a gifted painter. The technical authority of fluent brushing, surety of touch and unfailing resources of decorative design are as apparent in this work as is the sensibility of the artist, his endowment of receptivity to his subject, his power of communicating this reaction in personal terms.

The majority of the watercolors are flower pieces, so varied in handling and arrangement that they resemble a group of portraits in which direct likeness is discernible, but likeness sublimated to esthetic expression. *Dahlias*, three heavy heads on stiff stalks, are placed against a pinkish fabric that emphasizes the sullen richness of their deep red; *Early Rhododendrons* painted more loosely, throw a spray of waxy pink blossoms across the paper; *Cineraria*, a mass of glowing, purple splendor encircled by

coarsely-textured leaves, are striking paintings.

Wild Flowers—rich textures of goldenrod, spikes of "butter-and-eggs," lacy flagree of wild carrot thrust into a bowl casually—seem to express the reluctance that all wildflowers have for any formal arrangement. As in all these pictures the solidity of forms and the answering play of shapes and contours lend vitality to the design.

The portrait, *My Mother*, is a direct, simplified presentment of delicate reticence.—MARGARET BREUNING.

Mark Rothko Watercolors

Watercolors by Mark Rothko are now to be seen at the Mortimer Brandt Gallery in New York. Non-objective in approach, the artist seems most frequently to employ strong horizontals in his spacial divisions against which he opposes form. Occasionally he utilizes bright accents to relieve the overall pastel quality that generally pervades his work.

An archaic note is sounded in many of the pictures and is indeed indicated title-wise in several such as *Ancestral Imprint*. Here a bird-like form soars through space. *Omen* achieves depth through a byplay of greys and whites and a piercing red accent. Throughout the exhibition one senses the artist's compositional integrity, and his muted color provides a happy relief from the violent pigmental expression indulged in by so many who seem to confuse the strident with the brilliant. Through May 4.—BEN WOLF.

Trying Their Wings

The lively subway art center, the Tribune Book Shop, is holding a second exhibition of works by returned G.I.s. The artists range from the age of 20 to 25 and have had for the most part little or no artistic training.

Too much emotionalism, bordering at times on hysterical invective, clouds the very real talent to be seen. Among the artists we expect to hear from after a seasoning of time and training are D'Avino, Ben Hurwitz (noted for his well organized *Piedmonte, Italy*), D. Shapiro and J. Heller. The exhibition will continue to May 11.—J. C.

WATERCOLORS By

BORIS MARGO

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May 7 - 25

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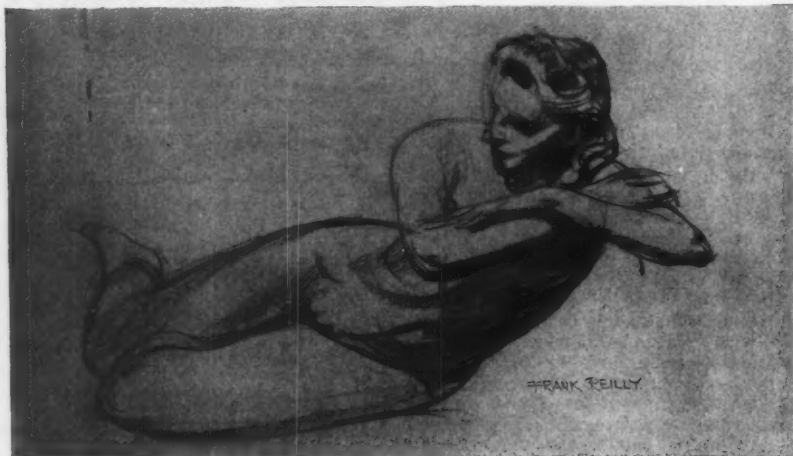
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Nude Drawing by Frank Reilly

The following article tracing the kinship between advertising and gallery art by member Frederic Newlin Price, director of the Ferargil Gallery, appeared in a recent issue of *Printers' Ink*. It has been suggested that because of its pertinancy it should reappear here.

By Frederic Newlin Price

IT IS TOO OFTEN ASSUMED that a person like me—a devotee of fine art—will advocate an all-picture ad with merely the product name at the bottom in inconspicuous type. Let's see.

The essence of what we are discussing concerns the differences between art and fine art, or one might say between bad art and good art. It would seem to me that advertising has its own answer. The place of art should be fairly well established what with advertising's scientific checking systems and polls as to what pays and what doesn't, what is a good ad and what is a poor ad, what appeal pays and what doesn't, what are profitable media and what are not, what is the proper space and what isn't, what is the profitable cycle of insertion and what isn't. Certainly a pictureless ad can be weighed against one with a poor picture and one with a good picture.

I believe that the Heller-Deltah contest is sound because it relates its pearls to a woman wearing them. It seems to me to be better business than Pepsi-Cola's abstract contest of life in America, wherein the product is not included. But the de Beers diamond campaign with its unrelated pictures stops the eye and courts the pride of possession. The product is not an essential in the illustration.

But Bruce Barton writes me: "Our art director, Harold McNulty, tells me he never had a conversation with a

gallery artist which ended in any sort of agreement. The fundamental obstacle is that your kind of artist thinks of art as art. We think of art as salesmanship. Your artists want to see gallery pictures in four colors. We want to see a bottle big enough so that the customer can read the label."

In reply to that, I say there are 100,000 artists in New York and, for a not too large amount some will work for weeks to create an image new and surprisingly beautiful. It's my experience that the art director does not always marshal all the resources of art, may be autocratic, too set on having bottle and label, too insistent on a quick job. Musicians, poets, painters work slowly.

This comes from another advertising man, Joseph Katz: "I think the answer to your question 'Why don't advertisers use fine art?' is that advertisers do use fine art unless you rule out modern art. Proof: Pepsi-Cola competition, Abbott Laboratories, Wyeth, de Beers Diamonds, Magnavox—and I could give you dozens of others. The American Tobacco Co., as you'll recall, used a series by well-known modern artists too."

But I must remind him that he has never seen those Lucky Strike color pages framed in American homes. Is this then a question of popular taste?

"The most cogent reason, I believe," says L. C. McElroy, another advertising agent, "for the general use of popular illustrators, and they seem to be the vogue, is that they tell a story quicker and more appealingly to the great mass of untutored buyers of the merchandise the clients want to sell."

"A Soglow line-cartoon will sell a Niagara of Pepsi-Cola to thirsty millions. But I doubt that a Degas would get to first base with them as an attention-getter. There are other angles,

such as mechanics of getting an advertisement made, the need of adapting the picture to a certain size and shape in the layout, etc. The fellows who have been doing the advertising work know all this routine. The fine art artist would have to learn a lot about it."

This seems a priori. If the work was right the layout man could adapt it, I'm sure. Working as a team, artist and layout man will create.

But it is a mistake to think that the great artist has to learn how to interest the public. The fine arts from the beginning were a part of the daily life of the people. Canterbury and Santiago were objects of pilgrimage for their art as well as for their miraculous relics. The Sistine Chapel was made to attract the multitude. The ornamentation of St. Mark's was an advertisement. Kings and Popes were astute publicists, luring visitors to their cathedrals; new murals by Giotto for Our Lady of the Arena, marvelous stained glass windows at Notre Dame of Paris. People came from the hinterland to see towering campaniles quite as they do today when they come to see Rockefeller's towering Radio City. That is a cathedral of today, and so is the Empire State Building. Rockefeller employed Sert and Rivera to paint murals, the Pope Julius employed Michelangelo. Each wanted to sell the people a thrill.

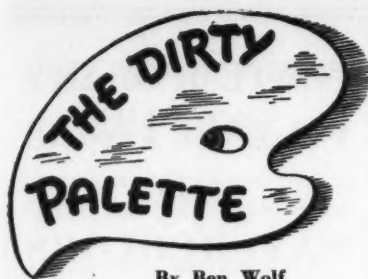
The ancient advertisers employed contemporary artists, whom we now call old masters, but many of whom were then on the make. We still have many fine contemporary artists collaborating intelligently with advertising: Kent, Lamotte, Carter, Buller, Dehn, Appel, Binford and many more. The Pepsi-Cola and Deltah Pearl contests have attracted our greatest living artists. And that answers the argument that artists are "too temperamental" to deal with in advertising.

It might as well—or better—be argued that advertisers and their agencies are frequently too inarticulate to communicate their artistic needs, and that they are suspicious of being sold something outlandishly modern. I make no defense of the fantastic in art, although Beautiful Bryans hosiery, Chattanooga, has employed Dali. I am not insistent that oil or water-color painting be used; Robert Taylor's line drawings have a high place in advertising art. My feeling is that art is a reflection of the degree of appreciation of an ever-changing public, and that often fads are in evidence, and for all I know, it may be a wise advertiser who keys his art to fleeting fads.

This is a boom period in art. Never before have people been so eager to buy pictures for their homes. Collectors are appearing in every part of the country. Museums are more crowded than ever before. Prints are selling like hot cakes, even at drug stores and in sets over the radio. Department stores have art departments and even sales of masterpieces. Art for the masses is here. There is a constant grading up of appreciation. "A Yard of Pansies" or a "Gibson Girl" no longer satisfies.

To discount the public's appreciation of art is a blunder commercially. It isn't good business. It doesn't pay. To insist upon giving the public mediocre

[Please turn to page 31]



By Ben Wolf

Picasso Peale's joy is unconfined! Remember the yarn that appeared in the column last issue about Anne Eisner and her proposed trip to Africa? Well, at this writing, Anne has her two thousand dollars and was kind enough to attribute some measure of her success to our efforts here. Thanks, Anne, but the real reason for your golden shower is simply that you happen to be a first rate painter. Good luck.

Had a friendly glass the other day with writer Norman Matson and his charming Anna at the English cafe at Rockefeller Center. You know . . . the one facing the skating rink. As we were imbibing and discussing the world's problems and Wellfleet . . . two lovely children (identified for me by the bartender as Barron Collier's offspring) appeared in the great court . . . skates in hand only to be confronted by gardeners and landscape artists in the throes of the annual spring transformation of the rink into the setting for an outdoor cafe.

Well . . . spring might make some of our hearts thump more loudly and make the choosing of the day's tie a thing of moment but to Mr. Collier's small fry, according to all appearances, it had exploded with the tragic finality of a punctured toy balloon.

S. J. Woolf took time out in the New York Times last Sunday (April 14) to take a slap at modern art. Your columnist's only comment is that he hopes that future art historians will exercise extreme caution when reading the critical output of the 20th century and distinguish between the wolf with one o and with two . . . please.

It was at the Salmagundi Club the other day that Picasso Peale met a gentleman named Burton T. Bush, the only American to be a member of the Fragonard Society of France, and this is how it happened. It seems that when Mr. Bush was traveling through the south of France a few years back with Francois Carnot, who was later to become President of the Arts of France, he was attracted by an interesting old dwelling in Grasse. Upon inquiry he discovered that it was Fragonard's birthplace and could be purchased for \$2,500 in our money. Together the two men purchased the historic house and organized the Fragonard Society. Today the building belongs to the French who repaid Mr. Burton and it is one of France's proudest showplaces . . . and it was rediscovered by an American.

Strolling past the Brevoort the other day yours truly was overcome with delight to be confronted with one of the surest signs in the world that the voice

of the turtle is becoming more audible by the minute. The sidewalk cafe, one of the most delightful features of the establishment, has opened for the season. Our friends and neighbors had turned out *en masse* to celebrate the joyous occasion. Among them Frank Perls of the 3 A's and his wife. They were with Kathleen Winsor, the writer who is celebrated for her discovery of amber-gris. . . . Please excuse it, K. W., but there are temptations too great for an inveterate punster. . . . Seems the fair authoress is collecting paintings, thus swelling the ranks of writers and theatre folk who are taking an active interest in the expressions of their aesthetic cousins.

A recent trip to the Metropolitan Museum to view the Diamond Jubilee Exhibition carried me back to my childhood in Philadelphia, when I was taken as an awed infant to Memorial Hall (a relic of the Centennial) to see the rows and rows of skied paintings hung there in the semi-gloom. It was an exciting place with mummies and tiny three dimensional views of the ruins of Pompeii punctuating the paintings . . . thanks for recalling the scenes of my childhood, Mr. Taylor.

Composer Jerry Moross said something to me in the course of a discussion we had the other day on the interest of musicians in art as opposed to the interest shown in music by painters that bears repeating. Said Jerry . . . "Music exists in time, painting in space." "Obviously," you say? Well perhaps not a startling thought but I think exceedingly well put and underscores the importance of different approaches when judging these disparate forms of expression.

Roy Spreter is responsible for the following anecdote having to do with a student in an illustration class. It well deserves to be preserved. It seems that when the teacher arrived at our hero's

easel he found that the fledgling was synthesizing an interior scene that had been assembled as a specific illustrative problem into a simple portrait of the attractive model therein posed. When the instructor suggested that the other elements that had been included should have been incorporated in said hero's painting in the interests of good illustration. . . . Replied his student . . . "I don't want to be merely an illustrator. . . . I want to be a portrait painter too." . . . Apparently illustrators have their problems too.

Picasso Peale, in honor of Mother's Day, proudly unveils the herewith reproduced portrait of Mother Peale who is famed for her celebrated scrapbook from which we quote from time to time. The old lady has quite a collection of quotations from which to choose but would deeply appreciate any you might think it worth while to send along to her. Address Mother Peale in care of the column and we will make sure that it reaches her.

ADD MOTHER PEALE'S HANDY SCRAPBOOK
"I think most artists are better without their wives."

—Peggy Guggenheim in
Out of this Century.

"I could say as I blew on the dandelion-seeds of my dangerous ideas, 'I sow with every wind,' but my generosity was that of virulent germs. No one imitates Salvador Dali with impunity, for he who tries to be Dali dies!"

—The Secret Life of Salvador Dali.

"In every great artist there is a large area of self-esteem; it is the reservoir which he must, during years of drought and defeat, draw upon to keep his soul fresh. Without the consoling fluid of egoism, genius must perish in the dust of despair. But fill this source to the brim, accelerate the speed of its current, and artistic deterioration may ensue."

—James Huneker—Essays.

Portrait of My Mother by Picasso Peale



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April 15—May 4

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"One Hundred Collectors Favorites"

★ ETCHINGS and
★ LITHOGRAPHS

MAY 7-31

Grand Central Art Galleries, Inc.
15 Vanderbilt Ave. New York



Head of a Child in White: WHISTLER
In Parke-Bernet Sale

At Parke-Bernet

A LARGE AND VARIED collection of paintings, assembled from a Long Island private collector, an educational institution and other sources will be dispersed at auction at the Parke-Bernet Galleries on the evenings of May 15 and 16. Undoubtedly the last important painting sale of the season, the group of 157 pictures range from a 15th century panel by the Master of Frankfort, through 18th century British portraits and 19th century favorites to American works by Homer, Hassam and Lawson.

Outstanding among the Old Masters are *Portrait of a Nobleman* bearing the armorial shields of Wisseocq and Sauseuse by Adriaen Isenbrandt; *The Leisure Hour* by Frans Hals, a waist length portrayal of a nun reading her Bible; a typical Van Ruisdael *Landscape with Sheep and Shepherd* and *St. Maritius* by Lucas Cranach the Elder.

The Golden Age of English portraiture is represented by *Sir James Lucas Yeo, K.B.C.* and *Miss Barron* by Lawrence, *Sir Charles Coote, 9th Bart.* by Hoppner; *Peter Spiers, Esq.*, by Raeburn; works by Beechey, Northcote, Watson-Gordon and Kneller. English sporting subjects include examples by Ferneley, Alken and other popular practitioners in that field.

Anne Poor Drawings

Drawings by Anne Poor, at the American-British Art Center executed in wash and in pen and ink, give a poignant account of the wounded, sick and suffering service men of various areas of the Pacific.

Miss Poor's nervous intensity of line, her boldness of design and ability to render the impact of these harrowing scenes make impressive effect. The simplicity and directness of the work bring conviction of its realism. One feels that nothing has been added for effect, nothing omitted. There are also some spirited pen drawings of Pacific regions. (Until May 4.)

—MARGARET BREUNING.

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Water Colors by

ALBERT

May 6-18

ARGENT GALLERIES

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RECENT WATERCOLORS

RICHARD KROTH

May 6-18

NORLYST • 59 W. 56, N. Y. C.

Paintings and Sculpture by

LEROY WEBER, Jr.

MAY 6-30

CHINESE GALLERY

38 EAST 57 STREET, N. Y.

May 6-19, 1946

Wheeler Williams, N.A. SCULPTURE

FERARGIL

63 East 57th St., N. Y. C.

EDWIN

Watercolors

PARK

Through May 20

LEVITT MORTIMER
14 WEST 57 ST., N.Y. GALLERY

The Art Digest

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The Kende Galleries offer unparalleled facilities for selling estates. Cash advances on properties for estates in need of administration expenses or taxes will be made. All sales are given unusually large coverage in newspapers and magazines. Write or phone Pennsylvania 6-5185.

Water Colors by

LUCY W.

HURRY

May 6-18

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**ARTISTS
OIL COLORS**

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136-140 Sullivan St. N. Y. N. Y. — Color list "B"

Sale at Kende

A MIXED SALE of paintings, furniture, decorations, textiles and books assembled from various private collectors, will be held at the Kende Galleries of Gimbel Brothers on the afternoon of May 4. One group of unusual interest is a collection of original plaster casts by the Danish sculptor, Albert Bertel Thorwaldsen. These plaques portraying mythological characters and scenes were eventually executed in marble and bronze and placed in Danish collections and the Thorwaldsen Museum.

Among the pieces of period furniture that are being offered is a *directoire* inlaid *secrétaire a dos d'ane*, Italian, circa 1800; an Empire bureau; *acajou* and olive wood marquetry commode mounted in *bronze doré*, Louis XVI style; a Hepplewhite inlaid mahogany beau-front dressing chest; a Chippendale fret-carved mahogany wall mirror of American design and several pieces of Victorian furniture including a carved rosewood slipper chair.

The most important canvas in the small group of paintings is *Break, Break, Break* (after Tennyson's poem) by Philadelphia's famous Negro painter, Henry S. Tanner. Textiles from various countries are of excellent quality.

An exhibition will be held on May 1, 2 and 3.

Auction Calendar

May 8 and 9, Wednesday and Thursday afternoons. Parke-Bernet Galleries: Part III of the Eldridge R. Johnson Collection of Books and Drawings. George Cruikshank drawings and illustrated books are featured. Also included is a French XV century manuscript psalter and prayer book on vellum with miniatures and illuminations in gold and color; a French Book of Hours on vellum with 15 miniatures and ornamented borders; a Persian XVI century manuscript of the epic poem *Shahnama* by Firdause. Exhibition from May 2.

May 8 and 9, Wednesday and Thursday evenings. Parke-Bernet Galleries: Part IV of the Eldridge R. Johnson Collection. Etchings and Engravings. One hundred etchings by Rembrandt including rare portraits of the middle and late periods. Engravings by Dürer, Schongauer, Whistler and Zorn. Exhibition from May 2.

May 11, Saturday afternoon. Parke-Bernet Galleries: Silver, furniture, etc., sold by order of Joseph V. O'Leary, receiver. Mme. Cristino Patino, others. Georgian gilded silver pieces including a wrought gilded silver two-handled cup and cover with matching sideboard dishes, dinner plates, bread and butter plates, platters, vegetable dishes. Régence wrought silver center piece, three William III wrought gilded silver dredgers and two pairs of silver supper service on Sheffield revolving stand; Louis XV wrought and repoussé gilded silver dressing table garniture with easel mirror, trays, boxes, etc. A choice group of Louis XV furniture. Exhibition from May 4.

May 14 and 15, Tuesday afternoon and evening and Wednesday afternoon. Parke-Bernet Galleries: Books belonging to F. S. Vories, others. First editions, library sets in fine bindings, sporting and color plate books. Americana, armorial bindings, autograph letters, Nonsuch and other press publications, portraits of distinguished Americans. Exhibition from May 10.

May 16, Thursday morning and afternoon. Parke-Bernet Galleries: Americana, belonging to an Eastern Educational Institute. Broadside, pamphlets, books, unstamped duplicates. Exhibition from May 10.

May 15 and 16, Wednesday and Thursday evenings. Parke-Bernet Galleries: Paintings belonging to a Long Island Private Collector, an Educational Institution, others. Old Masters including Italian Renaissance school; Barbizon painters, British XVIII century portraitists, English, Continental and American works of the XIX century. Exhibition from May 11.

May 17 and 18, Friday and Saturday afternoons. Parke-Bernet Galleries: Early American furniture, silver, pewter, Indian relics; English furniture, silver, etc., from the collection of the late R. T. H. Halsey, others. Exhibition from May 11.

PARKE-BERNET GALLERIES · Inc

30 EAST 57th STREET
NEW YORK 22, N. Y.

*Public Auction Sale
May 15-16 at 8 p.m.*

Old Masters AND PAINTINGS OF OTHER SCHOOLS

From Various Owners

Including Property of

A LONG ISLAND
PRIVATE COLLECTOR
AND AN EDUCATIONAL
INSTITUTION

OLD MASTERS

Including works by Frans Hals, Zurbaran, Cuyp, Isenbrandt, Van Ruisdael, Lucas Cranach, the Elder.

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Lawrence, Hoppner, Raeburn, Cotes, Beechey and others.

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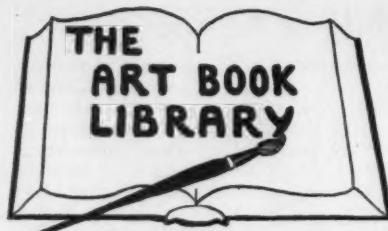
15 MAIDEN LANE, NEW YORK

Philip Perkins

ABSTRACT PAINTINGS • MAY 4-25

MARQUEE GALLERY

16 WEST 57th STREET, N. Y. C.



By JUDITH K. REED

"American Abstract Artists." A Collection of illustrated articles by Josef Albers, A. E. Gallatin, Karl Knaths, Fernand Leger, Moholy-Nagy, Mondrian and George L. K. Morris. 1946. New York: The Ram Press. Distributed by Wittenborn & Co. 68 pp. of text and 36 reproductions. \$2.00.

Published in observance of the 10th anniversary of the founding of the Society of American Abstract Artists, this book should provide the answer to the persistent inquiry: What does abstract art mean? Unfortunately not all of the seven contributing abstract artists have mastered the other art of abstracting thought essence from the mass of specialized and often double-tongued language which confuses such discussions. In most cases explanation of one phase of abstract art starts off well enough to give the reader a feeling of blessed relief—at last he is getting a concrete explanation—until suddenly the argument explodes into an expanding cloud of futile comparison, determined defense and vague terminology.

An informative but often confusing article by the late master of the triumphant square, Mondrian (it is his last literary work and written for the association) spends much time making the point that true art is not a manifestation of instinctive faculties (which are animal-like) but arises through intuitive capacity, by which he means a highly reasoned and ordered method. Yet the dictionary defines intuition as "knowledge based on insight or spiritual perception rather than on reasoning" or "that which is known immediately without reasoning."

Moholy-Nagy, in his essay on space-time problems in art, presents such overwhelming evidence in favor of our fast-moving world that the casual reader may leave the article with the exaggerated impression that pictures should be painted for viewing from a speeding airplane.

One of the best articles in the book, which may leave many earnest readers as puzzled as ever, is written by Morris on *Aspects of Picture-Making*. Morris explains what must worry many unsophisticated gallery-visitors: "How does an abstract artist begin to work—with eyes open or shut?" Of course, the answer is what he must have suspected: some begin with a definite subject, others do not; but Morris' discussion is intelligent and interesting. He also

makes the point that the borrowing of an image by one artist from another is a perfectly legitimate and historical practice.

Other enlightening essays are contributed by Knaths, a brief one on color, and by Leger, a longer discussion of modern architecture and color. The 36 black and white illustrations represent diverse work by members of the organization, supplementing the various interpretations made in the text.

"The Technique of Oil Paintings: A Discussion of Traditional Oil Techniques for Use by the Contemporary Painter," by Frederic Taubes. 1946. New York: Dodd, Mead & Co. 87 pp. of text and illustrations. \$3.00.

The revised eighth printing of this standard text is one of the outstanding studies of painting techniques, written by a well known artist who is also author of four other popular books on art. New in the book are perfected methods, introduction of new materials and a larger number of illustrations. The author summarizes his purpose well in his foreword: "What I have to offer consists of an amalgamate of methods employed from the time of El Greco to that of Manet, modified by the conditions which have been produced by our age."

Book Briefs

Printing costs having turned out higher than anticipated, the George Walter Vincent Smith Art Museum, publishers of Elizabeth McCausland's monograph on George Inness (reviewed Mar. 15) has announced the book price will be increased to \$2.00, effective May 1.

Due to arrive in Europe this week is Hyperion Press editor Aimee Crane. She will visit the London and Paris houses of the firm to see about resumption of activities cut short by the war; direct research for art books now in preparation and supervise editorial and art work for forthcoming children's books.

From New York Times Paris correspondent John L. Brown comes news that Matisse, Picasso and Le Corbusier have been named committee members for *Encyclopedie de la Renaissance Francaise*, new French encyclopedia whose introductory volume will be published late this year. Manifesto for the encyclopedia denies the myth of the "degeneration of France," urges a "union of the intellectual and the worker" and promises to "fulfill a great mission in establishing links with the past, bonds among scholars and researchers, a means of communication between the people who question and the creators who reply." Approach to artistic questions, according to Brown, will be resolutely Marxist and materialistic.

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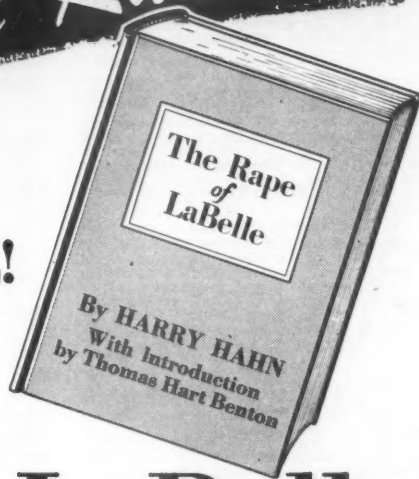
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Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

Chicago, Ill.

WALLPAPER DESIGN COMPETITION. Sponsored by United Wallpaper, Inc. Open to all artists. Prizes totaling \$7,500. Work due Aug. 31. For further information write Wallpaper Design Competition, 3330 W. Fillmore St., Chicago, Ill.

Hendersonville, N. C.

3RD ANNUAL EXHIBITION OF HUCKLEBERRY MOUNTAIN ARTISTS COLONY. Open Aug. 14 to all artists. Media: oil, watercolor, etching, sculpture. Jury. Prizes. Entry fee \$1. Entry cards due June 15. Work due Aug. 7. For further information write Chairman of Arts Exhibit, Huckleberry Mountain Artists Colony, Hendersonville, N. C.

Lowell, Mass.

FRA ANGELO BOMBERTO'S FORUM OF ART. Whistler's Birthplace Museum. Open to professional artists. Media: all with the exception of large sculpture. Inventive artists invited to send photographs showing new handling. Entry fee \$5.00. For further information write J. G. Wolcott, 236 Fairmount, Lowell, Mass.

Newport, R. I.

35TH ANNUAL EXHIBITION OF THE ART ASSOCIATION OF NEWPORT. July 1-21. Art Association of Newport. Open to all artists. Media: oil, watercolor, pastel, drawing, print, small sculpture. Jury. Entry cards due June 10. Work due June 17. For further information write The Art Association of Newport, 76 Bellevue Avenue, Newport, R. I.

New York, N. Y.

ASSOCIATED AMERICAN ARTISTS PRINT COMPETITION. June 15-July 15. Associated American Artists Galleries. Open to all artists. Media: etching, lithography and wood engraving. Jury. Prizes totaling \$5,000. For further information write Margery Richman, Associated American Artists, 711 Fifth Ave., New York.

COMPETITION FOR FABRIC DESIGN. De-

signs winning awards will be exhibited early in 1947. Museum of Modern Art. Open to all artists. Jury. Prizes totaling \$2,000. Entries due before June 1, 1946. For further information write Elliot F. Noyes, Director, Department of Industrial Design, Museum of Modern Art, 11 West 53rd St., New York 19, N. Y.

PICTURES FOR DEMOCRACY 1ST NATIONAL GROUP EXHIBITION. June 2-15. Norlyst Gallery. Open to all photographers. Any number of prints may be submitted. Prizes totaling \$175. Photographs must show the spirit of democracy. Photographs due by May 7. For further information write Pictures for Democracy, 17 East 42nd St., New York 17, N. Y.

THUMB BOX EXHIBITION. Summer of 1946. Barbizon Plaza Gallery. Open to all artists. Media: oil, watercolor, tempera; size 10" x 14". No more than four pictures may be submitted by one artist. For further information write Oscar Weidhaas, 247 West 72nd St., New York City.

Tulsa, Okla.

1ST NATIONAL OF AMERICAN INDIAN PAINTING. July 1 to Sept. 30. Philbrook Art Center. Open to all American Indian painters of traditional or ceremonial subjects. Jury. Prizes. Entries due June 14. For further information write to Bernard Frazier, Philbrook Art Center, 2727 Rockford Road, Tulsa, Okla.

REGIONAL SHOWS

Cortland, N. Y.

2ND ANNUAL EXHIBITION OF PAINTINGS BY ARTISTS OF NEW YORK STATE. Aug. 26-31. Cortland County Fair. Open to residents of New York State with exception of permanent residents in the following counties: Kings, Nassau, New York, Queens, Richmond, Rockland, Suffolk and Westchester. Media: oil, watercolor, tempera, gouache. Jury. Prizes totaling \$500. Entry cards due Aug. 17 at Cortland County Agricultural Society, 45 Main St., Cortland, N. Y. Work due between Aug. 17 & 20. E. E. Lowry, Director of Exhibition of Paintings, Cortland County Fair Grounds, Administration Bldg., Cortland, N. Y.

Gloucester, Mass.

24TH ANNUAL EXHIBITION OF NORTH SHORE ARTS ASSOCIATION. June 30-Sept. 8. Arts Association Galleries. Open to members only. Media: all. Exhibits must be framed; frames not to exceed 4". Jury. Prizes totaling \$175. Work due before June 14. For further information write

Adelaide E. Klotz, Secretary, Ledge Road, East Gloucester, Mass.

Minneapolis, Minn.

3RD ANNUAL SIX-STATE SCULPTURE EXHIBITION. July 2-Aug. 11. Walker Art Center. Open to legal residents, students and teachers now residing in Wisc., Iowa, Nebr., North and South Dakota, Minn. Jury. Prizes. Work due by June 15. For further information and entry cards write Mr. William M. Friedman, Assistant Director, Walker Art Center, Minneapolis 5.

Rutland, Vt.

8TH ANNUAL SUMMER EXHIBITION. June 1-Aug. 31. Rutland Free Library. Open to artists within a hundred mile radius of Rutland. Media: oil, watercolor, pastel, black and white, woodcarving. Entry fee \$2. Jury. Entry cards due May 18. Work due May 19, 20, 21. For further information write Katherine King Johnson, Meadow Brook Farm, Rutland, Vt.

Springfield, Mass.

3 COUNTY ART EXHIBITION. Oct., 1946. Springfield Museum of Fine Arts. Open to artists of Hampden, Hampshire and Franklin Counties. Media: oil, watercolor, sculpture. For further information write Director, Springfield Museum of Fine Arts, Springfield, Mass.

West Chester, Pa.

15TH ANNUAL SPRING SHOW OF CHESTER COUNTY ART ASSOCIATION. June 9-16. Art Center. Open to present and former residents of Chester County. Media: oil, watercolor, pastel, drawing, small sculpture, three entries each class. Entry fee \$1. Entry cards and work due June 3. For further information write Mrs. T. J. Burneson, Secretary, Art Center, 32 N. Church Street, West Chester, Pa.

Non-Native Influence

Souyee Gee, currently exhibiting at the Morton Galleries, came to the U.S. from China 25 years ago to continue his artistic training. His oils, in particular, contain little influence of his native country, but subscribe more to the academic exactness of the European paintings of three centuries ago. We liked the watercolors *Cloudy Morning* and *Autumn* and the oils *Still Life No. 3* and the delicate *Mrs. John Smith*. (To May 4.)—J. C.

for Summer Sketching

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Return of the Native

PAINTINGS OF MEXICO by Alfredo Ramos Martinez, at the Lilienfeld Galleries, are the result of a two years' sojourn in his native land by the artist after a 13 years' residence in California. Martinez, like many of the notable Mexican painters, studied in France, but on his return was caught up in the movement of the Mexican Renaissance and abandoned French influence (in his case that of the Barbizon painters) for the new interest in native life and the structural simplicity and simplifications that evolved from this renaissance. Perhaps, the only trace of foreign contacts was Martinez' founding of an open air school of painting that might be considered an echo of the French *plein air* doctrines.

This "return of the native" has brought, perhaps, a clearer vision of the potentialities of Mexican subjects, for the power and intensity of the figures of these serious, dignified peasants and laborers, the beauty of the exotic landscapes make deep impression. A Spanish missionary wrote after the conquest by Spain that the natives "are of regular stature . . . their limbs are nicely proportioned. They have narrow foreheads, even, firm, clean and white teeth, thick, black, straight hair and are generally smooth of limb." In these canvases the Mexicans do not seem to have departed much from this type. If something of reserve and patience in their faces speaks of long suffering and travail, there is also the apparent evidence of a strength that has upheld them.—MARGARET BREUNING.

Surface Impressions

Recent paintings by H. O. Hoffman, at the Marquie Gallery, possess an assertive ruggedness that is in a sense consonant with their New England subjects. Yet in such a symbolism as *New England Heritage*, a deserted house and a nude figure in the foreground (a ghost?), or in *A Daughter of New England*, which depicts a stern lady sitting by a table adorned with a still life of fruit, one feels that the artist has not penetrated beneath the surface of people or living in this region.

One of the successful pieces is *Cape Cod Harbour Town*. The *Bridge* is also well composed and carried out with architectural soundness. Figure work, in general, is less satisfactory. Although some distortions are employed to indicate departure from direct realism, there is a lack of sound definition in the forms that suggests a lack of anatomical knowledge.

In general, it appears that conceptions are imaginative, but execution falls short of carrying them out convincingly.—MARGARET BREUNING.

Flowers by Helen Turner

Flower paintings by Helen Turner, blooms that possess strangeness and beauty not of this world, are on view at the Norlyst Gallery to May 4. Color varies from a sombre grey-brown to unusual brilliance and is enhanced by swirling forms and skillful arrangement. The dynamic *Flowers No. 4*, painted in off-browns and bright yellows, is one of our favorites. Also of interest are *Submarine Warfare*, *Still Life with Fruit and Flowers*—J. C.

Kronberg's Skill

LOUIS KRONBERG'S PAINTINGS, at the Grand Central Galleries (57th Street Branch) disclose that this artist has lost none of his interest in the figures of the ballet, and none of his skill in depicting them. *La Premiere Danseuse* is a glamorous presentment of the first lady of the company in a splendor of colorful decor and streaming radiance as she takes her bow. The effective management of the light planes is particularly noticeable, both in the light that falls on the shoulder and arm of the dancer giving the flesh transparency and in the multi-colored, shifting brilliance of the background.

Other canvases of especial interest are *The Young Dancer*, with a sense of relaxation in the stolid figure; *Sonya*, in diaphanous white skirts, one foot lifted in an insouciance of easy, graceful posture.

Two canvases that bring a keen sense of nostalgia are *Cafe du Dome* and its rival, *Cafe de la Rotonde*, daylight scenes of rather shabby streets, their old buildings, spreading trees and scattered figures scarcely suggesting their feverish night life, but recalling the character of Paris streets with sympathetic appreciation of their unchanging reluctance to alter their appearance despite any tides of alien life that might beat against them. (Through May 4.)—MARGARET BREUNING.

With Paint and Bronze

JOSEPH SCHARL, whose paintings and drawings are currently to be seen at the Nierendorf Gallery, has a disregard for local color remarkable primarily for the fact that this disregard is somehow so encased in an understanding of color harmony and dissonance that it seems to become almost naturalistic in aspect. This ability is seen, for example, in a well composed *Girl With Flowers*. Here is also revealed a considerable knowledge of design. *Landscape at Dusk* combines a powerful orange sky with a low keyed foreground effectively. Intricate pattern marks *Landscape at Dawn*, while *Mexican Laborer* is recalled for its strong simplicity. Commended to your attention are the artist's drawings that have been included in the show. They prove him adroit linearly and display his ability to suggest the round without recourse to modeling.

Bronzes by Louise Nevelson are also to be seen at the Nierendorf Gallery. Block-like forms motivate the artist's sculpture in sharp contrast to the flowing line of her exhibited drawings. Remembered particularly is *Flight in Bronze*, a synthesis of speed, and a rhythmic *Self Portrait*. Although animals provide subject matter in most instances a compelling *Child* is outstanding for its curious wedding of simplicity and expression.—BEN WOLF.

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A Modern Viewpoint

By RALPH M. PEARSON

Pioneers at the Whitney

This is an extraordinarily important exhibition. And the survey of the roots, growth and meaning of the modern movement in this country by Lloyd Goodrich included in the Whitney catalogue as introduction is also important for its well-informed and understanding explanation. The impact of both is timely—and timeless. The country sorely needs this perspective on the esthetic revolution of the past third of a century which has rescued our art from the mere literal statement of subject facts. The last external wrappings are here publicly torn from the self-imposed insulation of incurious minds. Those who still choose to wear blinders must now depend on internal, last-ditch barricades.

From the many values of the Modern Renaissance it has always seemed sensible to extract those basic ones on which all who understand can more or less agree. Let me again stress two of these, in spite of the inadequacy of over-simplification—*liberation of spirit* and the *organizations of design* which can be "played" both as "pure" and "program" visual music. Modern art has liberated artists and public into esthetic adventure, symbolic rather than literal meaning and the emotional excitements of designed creation. What an artist *says* with his subject is roughly half of his contribution; the other half is the esthetic means to the saying. This latter hemisphere of experience is the one so widely misunderstood which needs overemphasis to bring it back into focus; anyone can read an artist's subject adequately according to his lights. In this second field we have most to learn from the Whitney exhibition.

Probably all the artists there represented can be said to have experienced liberation of spirit in some—but varying—degree. Those who, from 1910 to 1918, were "playing" color, space, texture and form harmonies with an assurance which meant mastery or near-mastery of their keyboard were relatively few: Burlin, Weber, McFee, Marin, Maurer, Prendergast, Davis, Dove, Hartley in painting; their degree of mastery is more or less indicated by the order of their naming. In sculpture Lachaise, Laurent and Zorach amply upheld the honors for their art. In the middleground of this particular achieving Benton shows the organizational power which he used only for its functional virtues, Stella rates as a lightweight and superficial, but hilarious, adventurer, Burchfield attains liberation only into the decorative, Dasburg, Karfiol, Kuhn, Sterne, Walkowitz and (in painting) the two Zorachs are authentically launched but hardly matured in the new direction. Demuth, Dickinson and Sheeler take different and highly personal paths, authoritative and high ranking.

We have no word in English which encompasses the qualities I am describing. "Design" is misunderstood. "Expressionism" is inadequate. "Form" and "the plastique of painting" seem best.

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Summer School News

SOME OF OUR BETTER KNOWN East Coast artists are taking extensive trips for their teaching assignments this summer. Director Douglas MacAgey writes that William Baziotes and Evs Model have joined the California School of Fine Arts in San Francisco for the most extensive summer program the school has ever offered (June 24-August 2). Twenty-one faculty members will be in charge of a variety of courses in painting, sculpture, graphic arts, design, color, illustrating, ceramics, jewelry, etc. In spite of expanded facilities, all classes are limited and early enrollment is advisable.

The cool and magnificent Rockies will once more provide an inspiring setting for Peppino Mangravite, who will again head the painting and drawing department for the summer session of the Colorado Springs Fine Arts Center School (July 1-August 31). Associated with him on the staff of this informally organized, attractively situated school are Lawrence Barrett (etching and lithography), Edgar Britton (design, landscape, painting), and George Vander Sluis (landscape and life).

The Kansas City Art Institute and School of Design continues to offer the same high professional quality of instruction and classes during the summer session as given during the winter semesters (June 17-August 9). The sixteen courses available include landscape and figure painting, drawing, sculpture, ceramics, design and composition, commercial design and display, advertising design, lettering and layout, interior design and fashion illustration. All but the two junior courses carry 3½ hours credit.

The Pennsylvania Academy of the Fine Arts sends the announcement that Francis Speight, Roy C. Nuse and Edward Shenton will be the instructors for the six weeks summer art course which begins on June 17 at the Academy building in Philadelphia. Life, portrait, still life and landscape painting are offered, along with four classes in illustration.

In addition to its regular photographic courses, the Chicago Institute of Design has scheduled an extra six weeks summer seminar on "The New Vision in Photography" (July 8-August 16). The program will consist of lectures, seminars, exhibitions and field trips conducted by President L. Moholy-Nagy, assisted by Arthur S. Siegel, Berenice Abbott, Edwin Blumenfeld, Gordon Coster, Beaumont Newhall, Ed Rosskam, Paul Strand, Frank Scherschel, Roy Stryker and Wegee.

Atlanta's High Museum School of Art will hold both day and evening classes for beginners, advanced students and teachers from June 17 to July 26. Day subjects include painting, figure study, outdoor sketching, advertising art, fashion illustration, methods and art appreciation.

For the poor, benighted, city-bound stay-at-home, sculptor Paul Virdone, one-time assistant of Gaston Lachaise, is conducting evening classes in sculpture at 38 Gramercy Park, New York City. Two-hour sessions will be held throughout the summer on Monday, Wednesday and Friday nights.



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FAIRLEE, VT. . . . On the Connecticut
WRITE: HENRY R. MacGINNIS, TRENTON, N. J.

Lees of Virginia

(Continued from page 11)

along with the fifth generation of young
Lees, and Sully's charming account of
Mrs. William Henry Fitzhugh which
was eventually inherited by Robert E.
Lee's son, General Henry Fitzhugh Lee.

Although the art of portraiture
declined as the 19th century wore on,
there are no less than four likenesses
of our greatest military genius—Robert
E. Lee as a very handsome young Lieu-
tenant, attributed to William E. West;
as a dashing Colonel and Superintendent
of West Point by R. W. Weir;
Elder's version of the great Command-
er-in-Chief of the Confederate Army;
and finally, the benign Healy portrait
of the President of Washington and Lee
University.

Robert Edward was last of the fa-
mous Lees to be born at Stratford, for
his older brother sold it in 1829. It
eventually fell into disrepair, but the
handsome Georgian buildings were in-
tact when the Foundation bought it,
and restored to this cradle of great
men its former splendor, including
some of the portraits now being shown
for its continued maintenance.

—JO GIBBS.

Evelyn Marie Stuart Says:

We are promised in the none too
far future new models in motor cars
that will represent the last word in
vehicular progress. Wouldn't we be
surprised if the opening shows fea-
tured only rude carts with axels
whittled from tree trunks and spokes
of branches with the bark still on.
To cap it all, a great designer would
appear and proclaim as his chief
claim to genius that he never started
to build a car with any idea of what
the finished product would be like.
We don't think the motor car indus-
try could go very far along these
lines. Yet when it comes to pictures,
that is the exact stand of so-called
higher aestheticism. People who talk
fluently about functionalism will be-
come apoplectic if any crude person
insists that a picture has a function,
other than "expressionism" to show
how its creator felt at the time. Yet
the basic purpose of all art is func-
tion; it grows out of some human
desire for something to satisfy a
human need. With visual art it is
the necessity of telling or showing
something or of adorning something.
Consult your dictionary and you will
find that this is the basic definition
of art whether applied or fine.

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Society of Illustrators
 [Continued from page 20]
 art in advertising is to lag behind. This does not mean any mad scramble to include art for art's sake. More intelligence than that is indicated. I myself believe that the picture should be related to the product or service. I also believe in the functional use of art in advertising.

It is my observation that more and more gallery folks like myself, once stigmatized as too arty, have a wider appreciation of the functional part art plays in advertising and are transmitting it to the artists. I have the feeling that advertisers, their agencies and the art directors are commencing to feel that the popularization of galleries and the contemporary art they sell means that the public is more receptive toward so-called fine art. Behind all theories, through the fog of "isms," appears the final arbiter, John Public, his Missus and kids.

I suggest to art directors a safari into the jungles of 57th Street where there is better hunting than they imagine. Too many fear this area, suspecting that they'll be lured into academic discussions of old masters, objects d'art, what-not. Even the most formidable galleries—soaked in tradition—have younger men in charge now, men who also talk American.

American Relief For France, Inc., has set aside the evening of May 8 for members of the Society to visit the exhibition of Le Theatre de la Mode currently on view at 451 Madison Avenue. The exhibition, for French relief, is described as giving the American public its first really complete picture of French fashion and art in miniature. An attempt has been made in this exhibition to capture the spirit of France as she was before the advent of Hitler's legions.

Constance Richardson
 [Continued from page 17]
 panse and its varied patterns of light, radiance that falls in ordered profusion. In *Fresh New Day*, there is the clean vigor of the early morning throughout the canvas.

It is pleasurable to see in *The Shining Corn* a greater vigor of statement and a more marked generalization of natural forms. It is pleasurable because it indicates that the artist is freeing herself from any possibility of formula in an unaccustomed approach to subject matter.—MARGARET BREUNING.

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Inter-Society Color Council Meeting—An Invitation

The American Artists Professional League co-operates this year in the program of the Annual Convention of the Inter-Society Color Council on Monday morning, May 6, at the Hotel Pennsylvania, 7th Avenue at 33rd Street, New York.

The speakers will be Professor Arthur Pope, Acting Director, Fogg Museum, Harvard University, and John Scott Williams, Chairman of the League's delegation to the I.S.C.C. Mr. Williams will speak on *Color Illusions of the Painter*.

Any members desiring to be present at this session will receive a cordial invitation by addressing John Scott Williams, 8 West 13th Street, New York City, tel. ALgonquin 4-6347.

The Inter-Society Color Council is composed of a number of scientific and

technical societies interested in color and light; its physics, engineering, physiology and psychology. They are also interested in how the artist views the color problems. This is indicative of the possible extension in interests of the art world with the technical and industrial developments which will continue to expand as this country develops its peacetime energies.

Let's Get Started Early

A number of our State Chapters have charted the way to help organize their local artists, thereby aiding in bringing their work before the people of their home States and also causing substantial sales of art work.

New Jersey has for several years had innumerable exhibitions, not limiting them to American Art Week alone, but holding them at various times and places throughout the year. This has greatly stimulated sales in the State.

The California State Chapter established its own Gallery and maintains exhibits all the year around. Its purpose is to serve the artists of California, which it is doing admirably. Some months ago we published an inspiring piece by Paul Williamson who was largely instrumental in getting the California Chapter established. We shall review that shortly together with the ideas used successfully in other States.

Last year our Indiana State Chapter made a very noteworthy participation in American Art Week which we briefly reviewed a few issues back. This will be briefed again together with the activities of our Massachusetts State Chapter which has a continuing exhibition at its State Chapter headquarters in Whistler house in Lowell, birthplace of our illustrious James Whistler.

This is to name but a few of our industrial Chapters and call attention to their accomplishments. Many others have made splendid progress and this is mentioned now only to point out what may be achieved by every State Chapter for its local artists.

The work cannot be under way any too soon and all artists should help to bring about constructive plans, for they will thereby serve their own best interests.

A Simple Treatment of Old, Dull Oil Paintings

Many blackened paintings are in many American homes. If restored to something like their original appearance, some are found to be surprisingly good works of art.

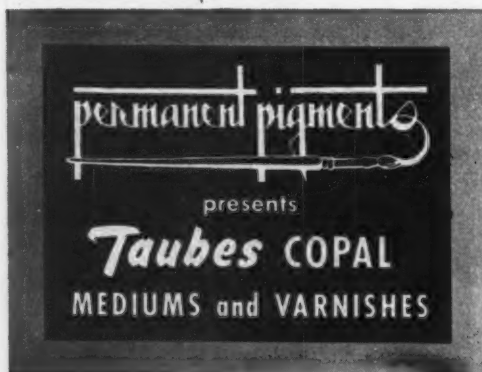
Careful, light applications of Balsam Copaiba, U.S.P., with turpentine, (50/50), using absorbent cotton enclosed in this white paint rag material, continued every few days for perhaps a month, should bring back the original richness of color and the full appearance of the painting as it was within a decade of its completion.

This treatment is described in the English translation by Dr. Eugene Neuhaus of Dr. Max Doerner's book, *The Materials of the Artist* (Harcourt Brace, New York, 1932). It is a process known for generations to dealers in old paintings but kept carefully to themselves as a trade secret. Dr. Doerner gave it to the world in the first German printing of his book in 1921.

Because of inquiries and requests on processes and proceedings Mr. Conrow has furnished this to pass on to our people.

Why a Rejection

A piece has been submitted to us with a request it be published in these columns. The article is argumentative as it strongly advocates one school of thought and combats those who do not subscribe to it or would pass it by. It is well presented and in some respects almost provokes an editor to run it. But in our case, the League has from its inception, refused to take sides in arguments of this sort, either pro or con. This seems to us to be the fair course, lending the League's name and prestige to no single group, but steadily working to advance generally the cause of art. And who shall have the authority, the foresight, the God-given judgment to say just what is and what



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is not art, or to tell us infallibly what will live under the test of time?

Reputations are made synthetically these days by publicity of dealers, of agents, of critics, of groups, but none can assure us that such reputations will live more than a scant few years at most. The League feels it must not impair its reputation for fairness or its prestige by getting into arguments over schools or flairs in art and that to do so would only violate our determined policy of fairness to all.

Fine Arts Federation Sounds a Warning

The Legislative Committee of the Fine Arts Federation of New York City, in its report at the Annual meeting of that organization which is composed of 17 of the allied and kindred art and architectural groups in the city, warns against the persistent effort to get a bill through the Legislature which is obviously inimical to the architectural and engineering professions.

This year the bill, which was known as the Downey-Bennett bill was quite similar to others introduced in previous sessions. It did not get out of Committees, but it shows the increasing activity of a group or groups which seek to bar any other than city employees under civil service from any projects except in an "advisory nature" only.

The Legislative Committee, composed of Albert S. Bard, as Chairman and A. F. Brinckerhoff and Albert T. Reid (the latter two being members of your League's Board), point out that under the provisions of these bills it will be impossible to employ distinguished architectural or engineering talent in cases where, in the judgment of responsible public officials, this is deemed advisable.

The Committee warns the architects they should take cognizance of this increasing and aggressive effort to secure final passage of any such bills which are unmistakably detrimental to their interests. Once passed they may easily embrace other artistic professions—painters and sculptors.

Design for World Flag

This subject has been injected through pieces and letters not only in our own press but in other countries as well and the League has received

suggestions regarding it. Undoubtedly UN would make this a matter for open competition to all the member nations for their artisans.

We asked Ernest Flagg, one of our outstanding architects and a great designer for a statement of his ideas since he had been quoted regarding it and we are glad to print his response:

"I think the design should be emblematic, something on the order of our own flag in which every state of the union is represented.

"I suggest a golden disk on a suitable ground, preferably blue, the disk to represent the globe and a shining light for a happier world, with rays from it, one for each of the subscribing nations.

"There can be no doubt that the interest in our national flag is greatly increased by the fact that each state is represented by its star and it would just as certainly add to the interest of the world flag if each nation was represented by its ray of hope for peace."

More on War Memorials

Through our State Chairman, John G. Wolcott of Massachusetts, we have a letter from Frank Chouteau Brown, Chairman of the Committee on Public Improvement of the Boston Society of Architects, as to what our organization may have in mind for practical action in the matter of better designed War Memorials, and how the problem can be handled satisfactorily.

There is a well organized and financed plan under way which we hope will be the answer to many of these questions and which will likely be available for all groups. We hope to have an outline of the activity in time for the next issue. In the meantime we shall welcome any suggestions Mr. Brown or his Committee may have on the subject for this is a very live issue.

It is our hope this report and presentation will head off a lot of foolish projects and flamboyant proposals which are springing up over the country, some of which are obviously for individual advertising or promotion. Again we request of our Chairmen and members to report any local endeavors, either planned or discussed. It is to be hoped these may all be worthy and of high artistic merit, in keeping with the avowed purpose of a War Memorial.

—ALBERT T. REID.

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AKRON, OHIO
Akron Art Institute May: Local Artists Annual.

ALBANY, N. Y.
Albany Institute of History and Art May 2-June 2: Artists of the Upper Hudson.

ANDOVER, MASS.
Addison Gallery of American Art To May 13: Paintings by Arthur C. Goodwin; Watercolors by Esther Geller.

BALTIMORE, MD.
Walters Art Gallery To June 16: Copies of Old Masters.
Baltimore Museum of Art May 1-21: Wood Engravings after Winslow Homer.

BLOOMFIELD HILLS, MICH.
Cranbrook Academy May 3-24: Prints by Paul Klee.

BOSTON, MASS.
Guild of Boston Artists May 8-June 30: Spring Exhibition.
Institute of Modern Art To May 26: Modern British Artists.
Museum of Fine Arts To May 12: Sculpture by Ahron Ben-Shmuel.

BUFFALO, N. Y.
Albright Art Gallery May 8-22: Print Club Annual; May 10-25: Abbott Collection of Paintings of Amphibious Operations.

CAMBRIDGE, MASS.
Fogg Museum To June 1: Paintings and Drawings of the Pre-Raphaelites; Paintings by Delacroix, Gericaux and Chassierias.

CHICAGO, ILL.
Art Institute To May 12: Artists of Chicago and Vicinity.
Associated American Artists May 3-19: Paintings by Francis Chapin.

CLEARWATER, FLA.
Art Museum May 1-31: Annual Florida Gulf Coast Group.

CLEVELAND, OHIO
Cleveland Museum of Art To May 31: Flower Paintings; May 1-June 3: May Show.

COLORADO SPRINGS, COLO.
Fine Arts Center May: Build in U. S. A.; Paintings by Federico Canter.

COLUMBUS, OHIO
Gallery of Fine Arts May 4-31: Annual Columbia Art League Exhibition.

DALLAS, TEX.
Museum of Fine Arts May 5-June 2: Watercolors by Harold Sims; May 5-June 9: Paintings by California Artists.

DAVENPORT, IOWA
Municipal Art Gallery May: Upjohn Collection; Sculpture by John Rod.

DENVER, COLO.
Denver Art Museum May: Paintings by Enit Kaufman.

FITCHBURG, MASS.
Art Center To June 3: Paintings by Janet Folson and Francis East.

GREEN BAY, WISC.
Neville Public Museum May 5-31: Green Bay Art Colony Exhibition; Sculpture by Anna H. Huntington.

INDIANAPOLIS, IND.
John Herron Art Institute To June 2: Work by Indiana Artists.

JERSEY CITY, N. J.
Jersey City Museum Galleries May: Society of New Jersey Painters and Sculptors.

KANSAS CITY, MO.
William Rockhill Nelson Gallery May: Abbott Collection of Army Medicine Paintings; Etchings by Whistler; 19th and 20th Century French Drawings.

LOS ANGELES, CALIF.
Los Angeles Museum To May 9: Paintings by Sidney Armer; May 12-June 13: Paintings by Maraden Hartley.
Francis Taylor Galleries To May 18: Paintings and Sculpture by Angus Entery.
James Vigeveno Galleries May: Paintings by Bessie Lasky.

LOUISVILLE, KY.
J. B. Speed Memorial Museum To May 8: Paintings by Lyonel Feininger.

LOWELL, MASS.
Whistler House May: Paintings by Frances L. Dalton and Mrs. Wayne Groves; Watercolors by Frederick Whitaker.

MANCHESTER, N. H.
Currier Gallery May 6-20: Carl Wernis Memorial Exhibition.

MARYHILL, WASH.
Maryhill Museum of Fine Arts To May 26: Paintings by Peter Winthrop Sheffers.

MILLS COLLEGE, CALIF.
Mills College Art Gallery To May 12: Paintings by Josef Albers, Nine Okubo, Franz Rederer.

MILWAUKEE, WISC.
Milwaukee Art Institute To May 19:

Annual Exhibition of Wisconsin Art.

MINNEAPOLIS, MINN.
Walker Art Center To May 8: Watercolors, U. S. A.; May 5-June 2: Paintings by June Corvin.

MONTGOMERY, ALA.
Museum of Fine Arts May: Etchings by Anne Goldthwaite.

NEWARK, N. J.
Artists of Today To May 4: Paintings by Lu Belmont; May 6-18: Paintings by Gail Troubridge.
Newark Museum To May 15: French and American 19th Century Paintings; To May 17: Ships of the 1800s.

PHILADELPHIA, PA.
Pennsylvania Academy of Fine Arts To May 31: Selections from Permanent Collection.
Art Alliance May 7-June 2: Works by Edward John Stevens; May 10-31: Watercolors and Drawings by S. Cudane.
Cheltenham Township Art Center May: G. I. Art.
McClees Galleries To May 11: Watercolors by Floyd M. Crissell, USNR and John M. Cathrall, USNR.
Moore Institute To May 17: Annual Exhibition of Members Work.
Philadelphia Museum To May 26: China Old and New.

PITTSBURGH, PA.
Carnegie Institute To May 12: Sculpture by Janet de Coux; Kan-

dinsky Memorial Exhibition; May: Paintings by William Henry Singer, Jr.

PORTLAND, ORE.
Portland Art Museum To May 24: Work of Portland Veterans; May 1-31: Paintings by Charles Voorhies; Old Master Drawings.

PROVIDENCE, R. I.
Contemporary Artists May 8-25: Drawings and Paintings by Annis Martin.

Rhode Island School of Design May 5-27: Permanent Collection.

ST. PAUL, MINN.
St. Paul Gallery and School of Art May 8-30: Annual Twin Cities Artists Exhibition.

SACRAMENTO, CALIF.
Crocker Art Gallery May 1-26: Lithographs by Benton Spruance; May 1-31: Paintings by Glade B. Kennedy.

SAN ANTONIO, TEX.
Witte Memorial Museum To May 9: Local Artists Exhibition.

SAN DIEGO, CALIF.
Fine Arts Gallery May: Paintings by James Egleston; Red Cross Arts and Skills Exhibition; Art Guild.

SAN FRANCISCO, CALIF.
California Palace of the Legion of Honor May 10-31: Chinese Tiles; Watercolors by Nadine Pizzo; May: Sculpture by Rodin.
Maxwell Galleries To May 11: Paintings by Max Band.

San Francisco Museum of Art To

May 26: Serigraph Society Annual; May 10-June 2: Helen Forbes Memorial Exhibition; 6 Latin American Artists.

SPRINGFIELD, MASS.
George Walter Vincent Smith Gallery May 12-26: Springfield Art League.

Museum of Fine Arts May 5-June 3: Annual Spring Purchase Exhibition.

SPRINGFIELD, MO.
Art Museum May: Midwestern Museums Association Print Exhibition.

TERRE HAUTE, IND.
Swope Art Gallery May: Terre Haute 2nd Annual Exhibition.

WASHINGTON, D. C.
Arts Club To May 17: Paintings by Nina K. Griffin and Dr. Florence Everhart.
Corcoran Gallery To May 11: Landscape Club Annual Exhibition; May 8-26: Illustrations by William J. Glackens.

WILMINGTON, DEL.
Delaware Art Center To May 12: Art Clothes Modern.

WOODSTOCK, N. Y.
Rudolph Galleries May 1-31: Spring Group Exhibition.

YONKERS, N. Y.
Hudson River Museum To June 2: Annual of Yonkers Art Association.

YOUNGSTOWN, OHIO
Butler Art Institute May 3-June 16: Annual Spring Salon.

EXHIBITIONS IN NEW YORK CITY

May 6-19: Sculpture by Wheeler Williams.

French and Co. (210E57) To May 11: Watercolors by Charles A. Aiken; To May 15: American Paintings.

Frick Collection (1E70) May: Permanent Collection.

Friedman Gallery (20E49) May: Works by Raymond Rose.

Gallery Neuf (34E79) To May 8: 8 and 10 Tempera.

Gramercy Gallery (58 Gramercy Pl. at 21) May: Sculpture by Paul C. Virdone; Paintings by Clement Weisbecker.

Grand Central Art Galleries (15 Vanderbilt Ave.) May 1-15: Mexican Fiesta; May 7-31: 100 Print Collectors' Favorites.

Grand Central Art Galleries (55E 57) May 6-21: Paintings by Robert Brackman.

International Galleries (Rockefeller Center) May 3-20: Contemporary American Illustration.

Jewish Teachers Seminary (154E 70) To May 11: Paintings by Frank Horowitz.

Julian Levy Galleries (42E57) To May 11: Paintings by Archie Gorky.

Kennedy and Co. (785 Fifth at 60) To May 30: Artists of Currier and Ives.

Kleemann Galleries (65E57) May 1-31: Modern Prints.

Knoedler Galleries (14E57) To May 18: The Lees of Virginia.

Kootz Gallery (15E57) To May 11: Neuberger Collection.

Kraushaar Galleries (32E57) To May 18: Paintings by Russell Cowles.

Mortimer Levitt Gallery (16W57) To May 16: Watercolors by Edwin Park.

Lillienfeld Galleries (21E57) To May 11: Paintings by Alfredo Ramos Martinez.

Macbeth Gallery (11E57) To May 11: Paintings by Constance Richardson.

Marquie Gallery (16W57) May 4-25: Paintings by Philip Perkins.

Pierre Matisse (41E57) May: Paintings from Paris.

Metropolitan Museum of Art (Fifth at 82) May: Taste of the Seventies; Egyptian Art; European Drawings; From May 3: Print Masterpieces; May 10-19: Paintings of the Army Air Forces.

Midtown Galleries (805 Madison at 57) To May 11: Paintings by William Thon.

Milch Galleries (108W57) May: American Group Exhibition.

Morton Galleries (117W58) To May 4: Paintings by Soupey Gee.

Museum of Modern Art (11W53) To May 19: Art of the South Seas; To June 9: Modern China; To June 23: Paintings by Marc Chagall.

Museum of Non-Objective Painting (24E54) May: New Loan Exhibition.

National Academy of Design (1083

Fifth at 89) May 12-26: New York Society of Women Artists.

Newhouse Galleries (15E57) May: Old and Modern Paintings.

New School for Social Research (68W12) To May 11: Paintings by D'Janira.

Arthur U. Newton Gallery (11E57) To May 11: Portraits by Zoe Shippen.

New York Circulating Library of Paintings (51E57) May 1-30: Animal Kingdom in Art.

New York Historical Society (170 Central Park West at 77) To July 14: Audubon Watercolors; May 7-June 30: Anniversary Exhibition of Collegiate Dutch Church.

Nierendorf Gallery (53E57) To May 18: Paintings by Josef Scharf.

Niveau Gallery (63E57) May 4-31: Modern French Paintings.

Norllyst Gallery (69W56) May 6-18: Paintings by Richard Kroth.

Parsons School of Design (120E 59) May 17-29: Annual Exhibition.

Passedott Gallery (121E57) May 6-25: Paintings by Margaret Stark.

Pen and Brush Club (13E10) May: Spring and Summer Oil Exhibition.

Perla Galleries (32E58) May 6-31: Spring Group Exhibition.

Pinacotheca (20W58) To May 18: Paintings by Easton Pribble.

Portraits, Inc. (460 Park at 57) May: Contemporary American Portraits.

Rehn Gallery (683 Fifth at 54) May: Spring Group Exhibition.

Riverside Museum (310 Riverside Dr.) To May 13: Silvermine Guild.

RoKo Gallery (51 Greenwich Ave.) To May 11: Claude Clark. May: Paintings by Shimon.

Paul Rosenberg and Co. (16E57) To May 18: Paintings by Braque.

Salmarundi Club (47 Fifth) May 6-31: Selected American Paintings.

Bertha Shaefer Gallery (32E57) To May 10: Flowers by Moderns.

Schaeffer Galleries (52E58) May: Old Masters.

Schneider-Gabriel Galleries (69E57) May: Old Masters.

Schultheis Art Galleries (15 Maiden Lane) May: Old Masters.

Serigraph Society (38W57) To May 18: Annual Exhibition National Serigraph Society.

E. & A. Silberman Galleries (32E 57) May: Old Masters.

Tribune Book and Art Center (100 W42) To May 11: Seven Soldier Artists.

Oiga Thenen Studio (22E55) To May 11: Group Exhibition.

Valentine Gallery (55E57) To May 25: Sculpture by Maria.

Weyhe Gallery (794 Lexington at 61) To May 25: Paintings by Hari Kidd.

Wildenstein and Co. (10E64) May 8-June 1: French Paintings.

Willard Gallery (32E57) To May 18: Paintings by Esio Martinelli.

Whitney Museum (10W8) To May 19: Pioneers in American Art.

Howard Young Galleries (1E57) May: Old Masters.

For Everyone



The Outstanding

SOL WILSON



Photo by Lisa Lengyel

SOL WILSON is beginning to reap the harvest he has sown—by his being awarded a Pepsi-Cola Prize in 1944, the purchase of his "Forest Fire" by the American Red Cross through National Competition, the 3rd Prize by the Artists for Victory, 1943, for his "Twelfth Day."

The February, 1944, issue of "Esquire" gives him a fine pen picture with many reproductions in full color. His work is in the permanent collections of the Baltimore Museum, St. Louis City Museum, Iowa State University Museum, Library of Congress and many others. He has completed two post office murals. His reproductions appear in nineteen books and magazines.

A student of George Bellows, Robert Henri and Ivan O. Olinsky, he is now generously passing on his hard-earned knowledge to a group of talented and serious art students at his studio, 567 6th Avenue, New York City.

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